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TWENTY-THIRD INTERNATIONAL EXHIBITION OF PAINTINGS

CARNEGIE INSTITUTE

PITTSBURGH

APRIL 24 JUNE 15 - 1924

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CATALOGUE

TWENTY-THIRD ANNUAL INTERNATIONAL EXHIBITION OF PAINTINGS

APRIL TWENTY-FOURTH
JUNE FIFTEENTH
MCMXXIV

CARNEGIE INSTITUTE
PITTSBURGH

CARNEGIE INSTITUTE PRESS
PITTSBURGH

7. 1. 1925
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List of Illustrations

364 *Math*
HERMENGILDO ANGLADA Y CAMARASA

267 *Luxor*
M. A. J. BAUER

142 *The Green Dress*
PAUL ALBERT BESNARD

299 *Czech Landscape*
VINCENC BENES

325 *Old Viking Boats*
ANNA BOBERG

40 *Maine Woods*
EMIL CARLSEN

285 *Madonna with Musicians*
ANTO CARTE

335 *Silvana*
FELICE CASORATI

172 *Portrait of Madame X*
ANDRÉ DERAIN

69 *Girl with Accordion*
GUY PÈNE DU BOIS

148 *Portrait of M. Paquereau, Decorator of the Opera, Paris*
OTHON FRIESZ

66 *Sycamores*
DANIEL GARBER

List of Illustrations

311 *Portraits, Port-Cros, 1921*
ALEXANDER JACOVLEFF

275 *Mountaineers of Tatra*
WLADYSLAW JAROCKI

39 *Land of the Hunter*
JOHN C. JOHANSEN

224 *Madame Suggia*
AUGUSTUS JOHN

11 *Boy*
BERNARD KARFIOL

333 *The Tinker*
ANTONIO MANCINI

230 *Mrs. Rosen*
AMBROSE MCEVOY

134 *The Three Graces*
EMILE RENÉ MÉNARD

36 *Spring Pastoral*
WILLARD L. METCALF

7 *Interior*
KENNETH HAYES MILLER

232 *Changing Horses at the Point to Point Races*
A. J. MUNNINGS

238 *Portrait of Mr. Roland F. Knoedler*
SIR WILLIAM ORPEN

List of Illustrations

202 *Penelope*
GLYN W. PHILPOT

349 *After the Bath*
GIOVANNI ROMAGNOLI

75 *Mr. Frank G. Logan*
LEOPOLD SEYFFERT

132 *The Family*
LUCIEN SIMON

308 *Study: Russian Dramatic Artist*
SAVELY SORINE

326 *Portrait of Madame Emma Zorn*
COUNT LOUIS SPARRE

43 *Mlle. Jeanne Balzac*
EUGENE SPEICHER

295 *The Bluebird*
MAX SVABINSKY

348 *The Return of the Fishermen*
ETTORE TITO

287 *The Etcher*
GEORGES VAN ZEVENBERGHEN

352 *The Mayor of Turegano, Segovia*
VALENTIN DE ZUBIAURRE

360 *Portrait of Miss Margaret Kahn*
IGNACIO ZULOAGA

Sales

Most of the paintings in this collection are for sale, and visitors are invited to seek information in reference to them. Inquiries for prices may be made at the desks of the catalogue clerks in the galleries. Additional information may be obtained at the office of the Director of Fine Arts.

Note

Paintings marked with an asterisk (*) did not compete for honors. They were: (1) works by artists who previously won first prizes; (2) those by members of the Jury of Awards; and (3) works not entered in competition.

CATALOGUE

Contemporary American Art

AMERICAN art is rooted in tradition, if you recognize tradition for what it is, not a formula but a habit of mind. Back in the eighteenth century, when the artists of Boston, Philadelphia and New York were occupied in painting portraits, following a mode derived from the British school of that period, they were concerned with two things. They sought to register the truth and in the process they cultivated an ideal of good workmanship. They put a portrait together with judgment; in composition it was not markedly original but it was sound. Their draughtsmanship was polished. Their color was in good taste. By the standards of today they would be adjudged "academic." Perhaps they were. But their fundamental virtues are those which are recognizable in the best work of all the schools, truth and craftsmanship. These are the virtues which have persisted with us down to the present time.

Copley and Stuart transmitted them to the next generation. They are discernible in the portraits painted by such men as Sully, Morse, Chester Harding and Neagle. They appear in the works of those men who were born before the Civil War and lived after that historic epoch. Technique for its own sake was not exploited until a later date but technique zealously developed as

a means to an end was very characteristic of some of our most famous pioneers. You see it in the landscapes of such men as George Inness, Homer Martin and Winslow Homer. It distinguishes the most varied and powerful of our older figure painters, John La Farge. Then, when the Philadelphia Centennial gave a new impetus to study and experiment, technique became the preoccupation of the entire school.

The younger men went abroad, largely to Paris, and under the masters of the Salon, leaders like Gerome, Lefebvre, Laurens and so on, applied themselves to problems of construction, drawing, modeling, brushwork, all the things that are essential to the well made picture. There were other influences, besides that of Paris, which had an effect in the renovation of our school. Frank Duveneck, with the inspiration he drew from the old masters of Holland, was a potent figure. But the important point is that the rising generation was above all interested, as Stuart had been, in the rectitude of art, in the mastering of its instruments. New currents were to flow into the stream. Whistler was to develop and to contribute new ideas of tone and pattern to portraiture and to make an even more striking contribution in his "Nocturnes," the most original things in modern landscape. We took over the impressionistic hypothesis from Claude Monet and his circle. But we never swerved from our central, traditional conception of art as an affair of honest craftsmanship, dedicated to the statement of the truth.

The American artist is, like Theophile Gautier, a man

for whom the visible world exists. We have had figure painters of high imaginative power, men like La Farge, A. P. Ryder, Elihu Vedder, and in much of our landscape painting there is a sensitiveness that points to the poetic temperament. Yet we are, on the whole, indifferent to what might be called pictorial narration, to drama, to themes demanding intellectual or emotional activity. The typical American painter is all for the visual and manual triumph and the world well lost. What has saved him from mere virtuosity, from the deadening character of technique exercised in a vacuum, has been his keen interest in life, in the passing spectacle. He will not be anecdotic, he shrinks from sentiment, but he keeps his eye on the object, an eye so searching that it grasps that subject's innermost vitality. Contemporary American art is nothing if not nervous, animated, the tangible record of things sympathetically seen.

Through it runs that traditional conscientiousness at whose origins I have glanced. A latter day portrait painter would not know how to build up a canvas on the lines of, say, Stuart's "Washington"—the Landsdowne type. But he is akin to Stuart in his solicitude for veracity and in his careful workmanship. What is merely academic in the work of the old men has fallen away from their successors. What is lifelike and thoroughgoing remains. There is observable, too, in the American art of today, a rich play of that individuality which is as the sign manual of an independent people. Ours is a racy school. It is singularly impatient of con-

vention. It is fresh, unspoilt. The specific value of this individuality or that I do not here attempt to indicate. Your painter is in part a product of training. His originality is a gift from the gods. It may or may not be of high significance. But that the American artist, for good or for ill, powerfully or feebly, seeks to express himself, to keep out of a rut, is undeniable. On that broad fact the school sustains itself, on its freedom, on its individualized exploitation of the ideal of truth and good workmanship it carries on from the founders.

ROYAL CORTISSOZ

UNITED STATES

GALLERY L

HOWARD GILES
MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE, 1921

1 Storm

ABRAM POOLE

2 The Model

CHAUNCEY F. RYDER

3 The Sand Hill

A. BRYAN WALL

4 Mountain Farm

CAMERON BOOTH

5 Tillers

CHARLES J. TAYLOR

6 Repose

KENNETH HAYES MILLER

7 Interior

JOHN SLOAN
ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1905

*8 Renganeschi's—Saturday Night

CHARLES H. WOODBURY
ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1905

9 Shallow Water

JOHN R. GRABACH

10 Wash Day in Spring

BERNARD KARFIOL

11 Boy

FREDERICK CARL FRIESEKE

12 Frances

HENRY O. TANNER

13 Etaples Fisher Folk

MAURICE B. PRENDERGAST

*14 On the Beach

Lent by Charles E. Prendergast

FRANK W. BENSON

ARTIST AWARDED CHRONOLOGICAL MEDAL, CARNEGIE INSTITUTE, 1896; MEDAL OF SECOND CLASS, 1899; MEDAL OF FIRST CLASS, 1903

*15 Still Life

ARTHUR B. DAVIES

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1913; MEDAL OF FIRST CLASS, 1923

*16 Into the Moving Night

GEORGE DE FOREST BRUSH

*17 Mother and Child

Lent by E. L. Leuder

BEN SILBERT

18 Portrait of Fanny Lee

Lent by Oscar Meyer

EDWIN SCOTT

19 Place de la Madeleine

GERRIT A. BENEKER

20 My Daughter Helen

No. 224 *Madame Suggia*

AUGUSTUS JOHN

Awarded First Prize, Carnegie Institute, 1924

No. 349. *After the Bath*
GIOVANNI ROMAGNOLI
Awarded Second Prize, Carnegie Institute, 1924

ROBERT HENRI

21 Portrait of Colonel Henry J. Montgomery
Lent by Col. Henry J. Montgomery

MILDRED B. MILLER

22 Shadow Patterns

CHARLES H. DAVIS

23 The Ledge Farm

KARL ANDERSON

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE, 1910

24 The Month of March

MARJORIE CONANT

25 Portrait

F. DREXEL SMITH

26 Garden of the Gods

GEORGE HARDING

27 Sumac and Turkey

CATHARINE CARTER CRITCHER

28 Pueblo Indian

GALLERY M

JAMES R. HOPKINS

29 Father and Daughter

JOHN F. FOLINSBEE

30 Mending the Canal Bank

EUGENE SAVAGE

31 Recessional

EMILE WALTERS

32 Blossom Time, Canada

SAMUEL HALPERT

33 Girl with Mandolin

HENRY LEE McFEE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1923

34 Still Life

ELIZABETH NOURSE

35 The Open Window

WILLARD L. METCALF

36 Spring Pastoral

JEAN MacLANE

37 Morning

EDWARD W. REDFIELD

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE, 1905; FIRST CLASS, 1914

*38 Spring Morning

JOHN C. JOHANSEN

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1912

39 Land of the Hunter

EMIL CARLSEN

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1908

*40 Maine Woods

ERNEST L. BLUMENSCHEIN

41 The Gift

Lent by Fort Worth Museum of Art

No. 66. Sycamores

DANIEL GARBER

Awarded Third Prize, Carnegie Institute, 1924

No. 148 Portrait of M. Paquereau, Decorator of the Opera, Paris

OTHON FRIESZ

Awarded First Honorable Mention, Carnegie Institute, 1924

MAHONRI YOUNG

42 Navajo Mother and Child

EUGENE SPEICHER

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1921; SECOND CLASS, 1923

43 Mlle. Jeanne Balzac

JONAS LIE

44 Siesta

EDMUND C. TARBELL

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1901; SECOND CLASS, 1904; FIRST CLASS, 1909

*45 Portrait of Mr. John J. Albright

Lent by The Albright Art Gallery

HAYLEY LEVER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1913

46 The Harbor

CHARLES W. HAWTHORNE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1908

47 The Mate

HORATIO WALKER

48 The Royal Mail Crossing the St. Lawrence, Winter

CHARLES REIFFEL

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1922

49 Norwalk River in Winter

WALTER UFER

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1920

50 Paint and Indians

DOUGLAS PARSHALL

51 Jawbone Cañon

GARDNER SYMONS

52 Road and River

PAULETTE VAN ROEKENS

53 City of Tents

WILLIAM J. GLACKENS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1905

54 Dream Ride

ROY BROWN

*55 The Haystacks

C. FOSTER BAILEY

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1923

56 Italian Woman

CHILDE HASSAM

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE, 1898; THIRD CLASS, 1905

57 The Skyscraper Window

CLIFFORD ADDAMS

*58 Troubadours

FRANK W. BENSON

ARTIST AWARDED CHRONOLOGICAL MEDAL, CARNEGIE INSTITUTE, 1896; MEDAL OF SECOND CLASS, 1899; MEDAL OF FIRST CLASS, 1903

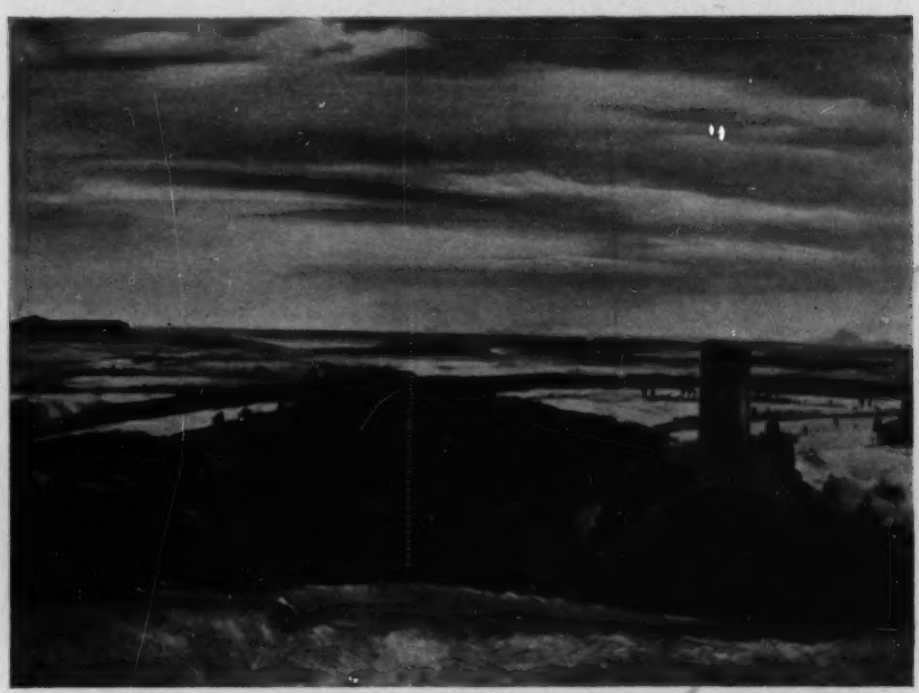
*59 The Gray Room

Lent by W. J. Johnson

No. 230. Mrs. Rosen

AMBROSE MCEVOY

Awarded Honorable Mention, Carnegie Institute, 1924



No. 299. Czech Landscape

VINCENC BENES

Awarded Honorable Mention, Carnegie Institute, 1924

GARI MELCHERS

*60 The Christening

T. W. DEWING

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE, 1908

*61 Lady with a Rose

Lent by Henry C. White

RICHARD MILLER

62 The Plaid Dress—Portrait of my Daughter

JOHN CARROLL

63 Gaetane

JOHANNA K. W. HAILMAN

64 Palm Beach

GEORGE W. BELLOWS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1913; MEDAL OF THIRD CLASS, 1914; MEDAL OF FIRST CLASS, 1922

*65 Portrait of Chester Dale, Esq.

Lent by Chester Dale

DANIEL GARBER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1910

66 Sycamores

AWARDED THIRD PRIZE, CARNEGIE INSTITUTE, 1924

GEORGE LUKS

67 The Naturalist

DINES CARLSEN

68 The Flemish Tapestry

GUY PÈNE DU BOIS

69 Girl with Accordion

PAUL DOUGHERTY

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE, 1912

70 Rounding the Point

CECILIA BEAUX

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1896; FIRST CLASS, 1899

*71 Portrait of Dr. Henry S. Drinker
Lent by Henry S. Drinker, Jr.

GIFFORD BEAL

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1913

72 The Lobster Fisherman

JOHN S. SARGENT

*73 Portrait of Lady Agnew of Lochnaw
Lent by Lady Agnew of Lochnaw

LEOPOLD SEYFFERT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1913

75 Mr. Frank G. Logan
Lent by Frank G. Logan

W. ELMER SCHOFIELD

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1900; MEDAL OF FIRST CLASS, 1904

*76 Sunlit Cove

ROBERT SPENCER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1920

77 The Other Shore

LEON KROLL

78 Portrait of my Wife

No. 308. Study: Russian Dramatic Artist

SAVELY SORINE

Awarded Honorable Mention, Carnegie Institute, 1924

No. 36. Spring Pastoral
WILLARD L. METCALF

CLARENCE MONTFORT GIHON
79 Mount St. Michael in the Moonlight

MALCOLM PARCELL
80 Portrait of my Mother

GEORGE W. SOTTER
81 Greenville House—Evening

R. SLOAN BREDIN
82 Young Woman in Black

JOHN E. COSTIGAN
83 Sunrise

MAURICE STERNE
84 Eggs and Water

GALLERY I

GLENN O. COLEMAN
85 The Plaza

R. W. ERBAUGH
86 Presaging the Storm

FLORINE STETTHEIMER
87 Russian Bank

EMMA FORDYCE MACRAE
88 Pink and Freckled Lilies

JOSEPH STELLA
89 American Landscape

ABEL-GEORGES WARSHAWSKY
90 Street Market, Sunday Morning, Venice

TOSHI SHIMIZU

91 Tokio Night

Lent by George W. Bellows

ARTHUR B. CARLES

92 Flower Composition

Lent by Earl Horter

PAUL BARTLETT

93 The Valley

RICHARD F. LAHEY

94 Circus Day

GIOVANNI TROCCOLI

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1911

95 A Veteran of the Civil War

ROSS MOFFETT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1921

96 Chimney Philosophers

VAN DEARING PERRINE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1903

97 Light in Underbrush

D. PUTNAM BRINLEY

98 Village Gossip

GEORGE OBERTEUFFER

99 The River Road

JOHN NOBLE

100 Procession, Brittany

No. 238. Portrait of Mr. Roland F. Knoedler
SIR WILLIAM ORPEN

No. 285. *Madonna with Musicians*
ANTO CARTE

FREDERIC CLAY BARTLETT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1908

101 Rodin Garden

VICTOR HIGGINS

102 The Widower

Lent by The Pennsylvania Academy of the Fine Arts

ERNEST LAWSON

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE, 1921

*103 Windy Day

BEN FOSTER

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE, 1900

104 Autumn Moonrise

CLARENCE R. JOHNSON

105 Springtime

THERESA F. BERNSTEIN

106 The Immigrants

JEROME MYERS

107 French Music Hall

E. MARTIN HENNINGS

108 The Twins

ALLEN TUCKER

109 Red Barns

RANDALL DAVEY

110 Duck Hunter

POWER O'MALLEY

111 Connemara Interior

JOHN R. CONNER
112 The Glen

HOWARD ASHMAN PATTERSON
113 Christmas, San Felipe, New Mexico

FLORENCE ESTE
114 The Coast

DORAN S. TROGDON
115 Winter

CARL SCHMITT
116 Peace

THOMAS FRYE
117 The Traveler

WALDO PEIRCE
118 Interior

GERRIT V. SINCLAIR
119 Shore Line

ANTHONY ANGAROLA
120 Taylor Falls—Evening

CHARLES HOPKINSON
121 Family Group

GERRIT V. SINCLAIR
122 The Lane

ANTHONY ANGAROLA
123 The Home-coming

ROBERT W. CHANLER
124 Fragment of a Decoration

No. 325. Old Viking Boats
ANNA BOBERG

No. 335. *Silvana*
FELICE CASORATI

Contemporary French Art

It seems impossible to speak of the contemporary Art of any nation whatsoever, without referring back to French Art of earlier times.

Without doubt, Italy reigned indisputably over Art in the sixteenth century, but today, in view of the broad international debate which has been begun on the riddle of the French Primitives, who would dare to state that the first masters of the "quatrocentism" and even of "trecentism" were not our old illustrators of the thirteenth century, and especially our creators of the Gardens of Love (Jardins d'Amour) or of the Orchards of Paradise (Vergers du Paradis), promoters of a Gothic renaissance to which every European country was tributary. Their esthetic sense was essentially French and was soon to assert itself even more strongly and to penetrate still more deeply into artistic and foreign centres through the schools of Paris, Bourges, Avignon and the whole of Provence. Let us not forget that the Roman de la Rose Tapestry, which was the inspiration of subsequent artists, was woven nearly a century before the Indivino of the Borromeo Palace in Milan, before the frescoes of Masolino da Panicale and also before the feminine elegancies of Pisanello; but let us pause before a subject so attractive, the slightest development of which would exceed the small proportions of this sketch.

In the seventeenth century, France with its Art solemnly decorative, Spain with Velasquez' genius, the

Netherlands with their glorious legion of incomparable technicians, shared amongst them the Empire of Painting.

In the eighteenth century, we see French Art, in all its branches, still shining over the world, while Great Britain is the scene of a late, but brilliant budding-forth of her magnificent and gracious school of painting, the most illustrious representatives of which are Hogarth, Gainsborough, Romney, Raeburn—the English Primitives.

In the nineteenth century, after the classic tyranny of David, and following him, the Academics, we see France transforming the understanding of Art in the universe.

Whether one prefers the traditionalist Ingrès to the inaugurator of Modernism (through Romanticism), Delacroix, one must arrive by way of Courbet, Corot, and Millet, to the profound movement which gave birth to Impressionism with Manet, Renoir, and Monet as its most illustrious protagonists.

These men did not create a theory all at once, but they evolved, after having submitted (Manet amongst others) to the influence, occasionally too obvious, of certain great Dutch and Spanish painters, Hals, Velasquez, Goya . . . . .

Many of these contemporary masters, after whom came such men as Toulouse-Lautrecs, Gaugin, etc., went so far with their evolution that it reached a point almost incomprehensible to those who had not followed them step by step.

The crowd, however, followed the movement created by the unlimited admiration of those who understood

these artists, who under the influence of a new doctrine painted with emotional feeling.

From this moment it was evident that Art devotees, whose esthetic sense in other respects has not changed much since then, instead of being moved by the charm of a painting, were trying to show that they understood an artistic theory.

Consider the work of Cézanne, who has influenced modern painters more than anyone else. He was never satisfied with his work, too often left unfinished, yet he it was who pointed out the shining path to artists tired of the subtleties of colour of Impressionism, of the rather deceptive laxity of its construction, and he it was who led them to base their work on solid drawing and taught them not to neglect volume.

Certainly, carried to the extreme, Impressionism was largely surface work and often too great importance was attached to the play of light.

Perhaps reaction went further than was necessary, for, in order to give more solidity to the drawing, the painters cut each surface in squares, in pyramids, in cubes, which robbed their paintings of the little charm they might have possessed.

Now Cubism is dying out. The Theoricians of Art, the sport of their own theories, find themselves bound to return to Ingrès, of whom they claimed to be the disciples in the days of their most daring experiments. But two dangers block their way, which they must avoid at all costs. If they let loose their desire to play with light, they become the victims of Charybdis Impressionism, whereas if they paint softly, they become the prey of Scylla Bouguereau.

That is the reason why so many paintings are either sadly Impressionist or vulgarly Ingrist.

In spite of all, thanks to the sincerity of its researches and laborious experiments, to the variety of its temperaments and theories, to the numerous followers and admirers who invade its studios and salons, French Art continues to lead the world in Esthetics as it has led it right from that far-off period of the Gardens of Love to the painting of scenery in the indicative style of Cézanne.

The greatest painters of all countries come and continue to come to Paris to seek light there, as Buddhists make a pilgrimage to the place of Buddha's incarnation, there to bathe and revive themselves in the sacred waters, and then wend their ways in a totally opposite direction.

ARMAND DAYOT

FRANCE

GALLERY N

PIERRE BONNARD

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1923

125 Early Spring
Lent by Bernheim Jeune et Cie

126 The Cup of Coffee
Lent by Bernheim Jeune et Cie

127 Woman at her Toilet
Lent by Bernheim Jeune et Cie

MARIE LAURENCIN

128 Barley Sugar
Lent by Paul Rosenberg

JACQUES EMILE BLANCHE

*129 Portrait of Mabel Dodge at the Villa Curonia
Lent by Mrs. Antonio Lujan

JEAN LOUIS FORAIN

*130 Sentenced for Life
Lent by The Art Institute of Chicago

K. XAVIER ROUSSEL

131 Abducting Proserpine
Lent by Bernheim Jeune et Cie

LUCIEN SIMON

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1899; MEDAL OF FIRST CLASS, 1905

*132 The Family
Lent by Bernheim Jeune et Cie

HENRI EUGÈNE LE SIDANER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1901; MEDAL OF SECOND CLASS, 1908

133 Window near Port of Honfleur
Lent by Galeries Georges Petit

EMILE RENÉ MÉNARD

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE, 1922

134 The Three Graces

CLAUDE MONET

*135 Morning on the Seine
Lent by Messrs. Knoedler and Company

RENÉ XAVIER PRINET

136 Breakfast on the Grass

MAURICE DENIS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1923

137 The Legend of Saint-Guiree

EDMOND CERIA

138 Still Life

CHARLES BISSON

139 Christ in the Garden of Olives

JACQUES MATHEY

140 The Green Blouse

PAUL ALBERT BESNARD

*141 The Road of the Centaurs
*142 The Green Dress
*143 A Field in Pas-de-Calais

FÉLIX VALLOTTON

144 The White House

No. 39. Land of the Hunter
JOHN C. JOHANSEN

No. 360. Portrait of Miss Margaret Kahn
IGNÁCIO ZULOAGA

SIMON MONDZAIN

145 The Guitar Player

JACQUES BRISSAUD

146 After the Bath

ERNEST LAURENT

147 The Peacocks

OTHON FRIESZ

148 Portrait of M. Paquereau, Decorator of the Opera, Paris

AWARDED FIRST HONORABLE MENTION, CARNEGIE INSTITUTE, 1924

Lent by M. Pédron

ROBERT LOTIRON

149 A Tea Garden

G. J. JAULMES

150 Girls in a Garden

HENRI LEBASQUE

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1922

151 The Pool

Lent by Galeries Georges Petit

JEAN HÉBERT-STEVENS

152 Notre Dame du Travail

HENRI MATISSE

153 Portrait of a Girl

LOUISE GALTIER-BOISSIÈRE

154 Corner of the Salon

GEORGE DESVALLIÈRES

155 Saint Joseph

GEORGES D'ESPAGNAT

156 Motherhood

GALLERY T

CHARLES DUFRESNE

157 Descent from the Cross
Lent by Galerie Barbazanges

BERNARD BOUTET DE MONVEL

158 Winter

PAULINE PEUGNIEZ

159 The School at Notre Dame

EMILE BERNARD

160 The Armenian Girl

LOUIS CHARLOT

161 First Snow at Uchon
Lent by Galeries Georges Petit

KEES VAN DONGEN

162 Madame K

PIERRE LAPRADE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1923

163 Beautiful Island

ANDRÉ MARE

164 The Storm
Lent by Galerie Marseille

PAUL VERA

165 The Bathers

PAUL SIGNAC

*166 Entrance of the La Rochelle Harbor

No. 134. The Three Graces
EMILE RENÉ MÉNARD

No. 43. Mlle. Jeanne Balzac
EUGENE SPEICHER

HENRI JUSTIN MARRET

167 Jesus Entering Jerusalem

JULES MIGONNEY

168 Still Life—Decorative Panel for a Dining Room

GALLERY O

PIERRE LADUREAU

169 Woman with a Dog

LUC-ALBERT MOREAU

170 Soldiers in a Trench

HENRY DE WAROQUIER

171 Road to the Monastery

ANDRÉ DERAIN

*172 Portrait of Madame X
Lent by M. Georges Bernheim

CLAUDE RAMEAU

173 Valley of Pouilly on the Loire
Lent by Marcel Bernheim et Cie

JULES JOËTS

174 M. Thiébault-Sisson, French Art Critic
Lent by M. Thiébault-Sisson

ANDRÉ DAUCHEZ

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1899; FIRST CLASS, 1900

*175 The Beach

CHARLES GUÉRIN

176 Figure in an Orange Shawl

JULES EMILE ZINGG

177 Wheat Gathering

VICTORIA AND ALBERT MUSEUM LIBRARY

HENRY OTTMANN

178 Damming the Charenton

MADELEINE GRÉGOIRE

179 Portrait of a Man

ALBERT MARQUET

180 The Route to Alger
Lent by Galerie E. Druet

MAURICE DE VLAMINCK

181 The Country
Lent by Bernheim Jeune et Cie

FERNAND ACHILLE-LUCIEN BIVEL

182 Old Woman of Beauce

HENRI MARTIN

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1912; SECOND CLASS, 1913

183 The Village

RENÉ CHARLES THOMSEN

184 Motherhood

JEAN PIERRE LAURENS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1923

185 After the Service

CHARLOTTE AMAN-JEAN

186 Moses Saved from the Waters

HENRY LEROLLE

187 Alone
Lent by Guillaume Lerolle

GEORGES BARAT-LEVRAUX

188 Reclining Nude

No. 287. The Etcher

GEORGES VAN ZEVENBERGHEN

No. 202. *Penelope*
GLYN W. PHILPOT

British Art at Pittsburgh

THE present collection of works by British painters will be seen to be composed chiefly of what one might call the traditional school. By that I mean those painters who are not desirous of adventuring back to the early primitives or forward to the extreme abstract but of following in the traditions founded on the various schools from Velasquez to the French Impressionists.

One or two of the younger painters exhibiting—such as William Roberts and Paul Nash—have come, it is true, to a certain degree under the modern continental influence; but there are no extreme moderns included in the collection.

Fashions come and fashions go, but a really fine work of art, whatever the manner or method of it, remains so for all time. I think the tendency, conscious or unconscious, of the great majority of works represented is towards a romantic realism. Some one once said: "Realism well seen is Idealism." So one may term it that.

Brutal realism of the kind one used to see sometimes fifteen or twenty years ago in continental exhibitions has never appealed to British artists. There is a vein of poetry in their temperament that forbids it.

Look, for instance, at the work of that fine artist, George Clausen, with his distinguished sense of design and passionate love of the big truths of nature. He paints a farm labourer working in the fields. It is not a mere realistic record of a particular labourer but a

symbolic figure invested with all the dignity and poetry of man's unceasing struggle with nature. He never loses sight also of the essential truths of relationship of tone and value which bind the figure to its landscape environment.

Then we have Sir William Orpen, most masterly of realists. One has only to see any of his Irish subject pictures to find a whimsical romance and poetic imagery peeping out at you from every corner; all the legend and folklore of Ireland seem summed up in them. And Ambrose McEvoy, most poetic of painters, is a true descendant of Gainsborough, but entirely personal in method.

I could go on enumerating them: Philip Connard with his intensely personal art and live, decorative sense, a follower of the tradition of Boucher and Watteau; Augustus John with his wonderful, live and masterly sense of style, but arrived at from exploration of every tradition of the past, romantic also; A. J. Munnings, most English of painters, offspring of Stubbs and Rowlandson and the Norwich School—he might well be called the "Dickens of British Painters," with his gypsies and caravans, and all the romance of the road which he loves best of all to paint; Julius Olsson with his romantic vision of the sea; D. Y. Cameron with his poetic landscape; and many more.

I think that this idealism will always remain in English art. True, some of the younger men in England, as elsewhere, are swayed by the violent reaction against what is called representational art, and are exploring methods by which they hope to express in terms of paint many things which have hereto been expressed

only by other forms of art. Youth is the time to experiment and every effort that is sincere should meet with encouragement and sympathy. For it is by experiments, which sometimes seem revolutionary, that many additions to art have been gained, especially in landscape.

I believe, however, that most of them will come back with added knowledge to what is after all fundamentally expressive of the natural temperament.

A. TALMAGE

GREAT BRITAIN

GALLERY P

CHARLES SIMS
MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE, 1912

*189 The Shower Bath

N. L. M. CUNDELL
190 Study of a Child

ALLAN GWYNNE-JONES
191 Motherhood

D. Y. CAMERON
*192 Ben Ledi
Lent by S. O. Richardson, Jr.

ELEANOR BEST
193 Dahlias

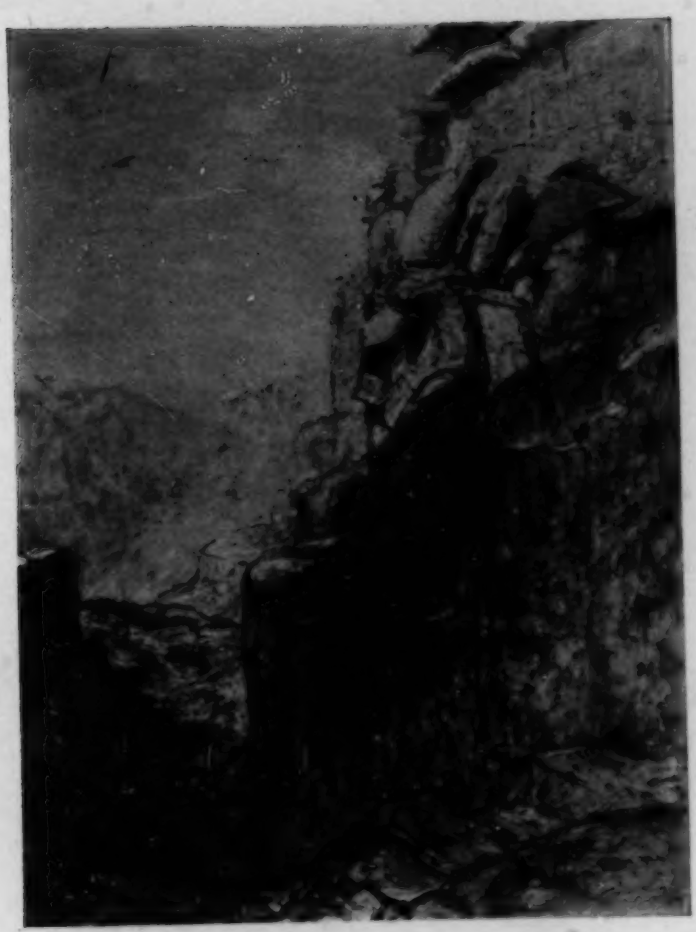
GERALD BROCKHURST
194 An Old Corsican

PENELOPE FLINT CLARKSON
195 A Kensington Byway

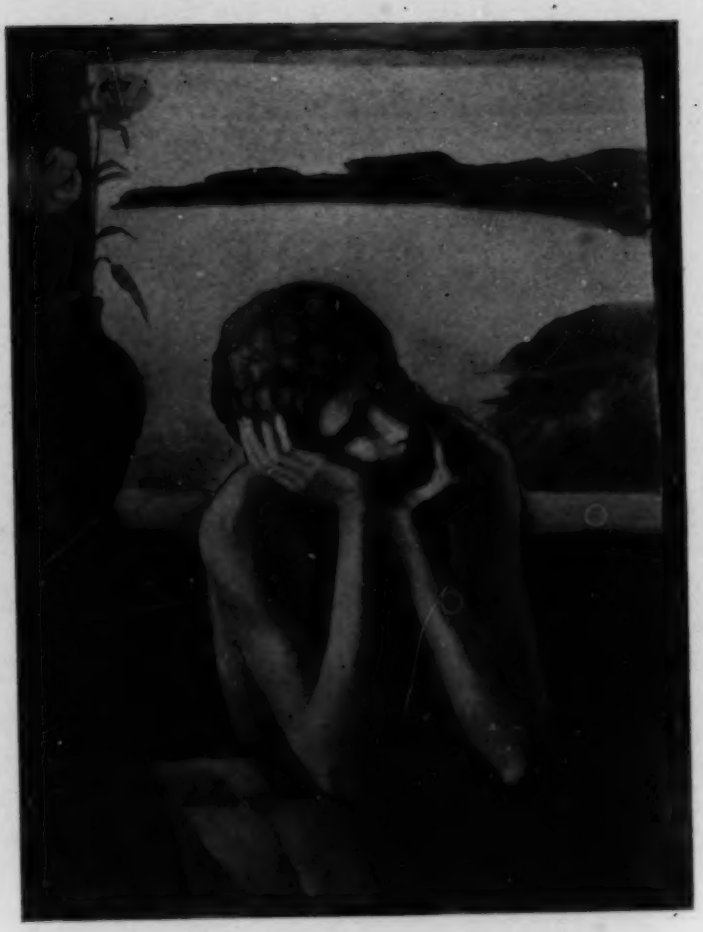
PAUL NASH
196 The Oak

D. Y. CAMERON
*197 Cir Mhor (Vohr)
Lent by Corporation of the City of Glasgow

GEORGE CLAUSEN
198 Moonlight in London



No. 267. Luxor
M. A. J. Bauer



No. 11. *Boy*
BERNARD KARFIOL

FRANCIS E. HODGE

199 Windy Day

VIVIAN FORBES

200 Knowledge and Life

HAROLD HARVEY

201 On the Line

GLYN W. PHILPOT

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE, 1913

*202 Penelope

AGNES C. TATHAM

203 Benedicite Omnia Opera Domini Domino

ORLANDO GREENWOOD

204 The Oracle

LAURA KNIGHT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1912

205 A Daughter of Eve

Lent by William Marchant and Company

SIR CHARLES HOLMES

206 The Carpenter's Shop

LÉON UNDERWOOD

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1923

207 Peasantry

JOHN NASH

208 In the Chilterns

Lent by William Marchant and Company

PHILIP CONNARD
209 Miss Mimpriss in Fancy Dress

JAMES PRYDE
210 The Ragged Room
Lent by William Marchant and Company

RODERIC O'CONOR
211 Fruits

RUPERT C. W. BUNNY
212 Drought

LOUISE PICKARD
213 The Breakfast Table

GALLERY Q

WALTER W. RUSSELL
214 The White Mantilla

WILLIAM MERVYN GLASS
215 The Marble Quarry—Iona

COLIN GILL
216 The Shadow

EDWARD LOUIS LAWRENSON
217 The Valley of the Moon

HOWARD SOMERVILLE
218 Norica

FRED. FRANCIS FOOTTET
219 Landscape, Cumberland

No. 142. *The Green Dress*
PAUL ALBERT BESNARD.

No. 333. *The Tinker.*
ANTONIO MANCINI

SIR JOHN LAVERY

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE, 1896

*220 Lady Diana

JOHN WHEATLEY

221 Studland Bay

D. Y. CAMERON

*222 The Hills of Chon: November

Lent by Victor Rienaecker

HENRY BISHOP

223 Mouth of the Thames

AUGUSTUS JOHN

224 Madame Suggia

AWARDED FIRST PRIZE, CARNEGIE INSTITUTE, 1924

Lent by William P. Clyde, Jr.

E. BEATRICE BLAND

225 View in Sicily

FRANK BRANGWYN

*226 The Return of Columbus

Lent by City Art Museum of St. Louis

LUCIEN PISSARRO

227 Reeds and Peaches, Le Lavandou

ALAN BEETON

228 Miss Rita des Iles

R. J. ENRAGHT MOONY

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1921

229 April

AMBROSE McEVOY

230 Mrs. Rosen
AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1924

A. J. MUNNINGS

*231 The White Canoe

*232 Changing Horses at the Point to Point Races
Lent by Mrs. Payne Whitney

*233 My Horses

*234 Changing Horses

*235 Oxen in France

*236 Equestrian Portrait of H. R. H. The Prince of Wales
Lent by Arthur Ackermann and Son, Inc.

WALTER GREAVES

237 The Citizen Boat Yard
Lent by William Marchant and Company

SIR WILLIAM ORPEN
MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE, 1910

*238 Portrait of Mr. Roland F. Knoedler
Lent by Mr. Roland F. Knoedler

F. CAYLEY ROBINSON

239 Youth

JAMES WILKIE

240 Tavern Scene, near Epping, Essex

HAROLD KNIGHT

241 Madame Lydia Lopokova

No. 232. Changing Horses at the Point to Point Races
A. J. MUNNINGS

No. 311. *Portraits, Port-Cros,* 1921
ALEXANDER JACOVLEFF

ARNESBY BROWN

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1909

242 A Passing Storm

P. WILSON STEER

*243 Portrait of Mrs. Hammersley
Lent by Mrs. Hammersley

ALICE FANNER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1911

244 Yachts Racing

ERIC H. KENNINGTON

*245 Costerland

ALGERNON TALMAGE

MEDALIST OF THE THIRD CLASS, CARNEGIE INSTITUTE, 1911; SECOND CLASS, 1920

246 The Banks of the Stour

DOD PROCTER

247 Brother and Sister

ALBERT RUTHERSTON

*248 The Flower Sellers

BEATRICE HOW

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1914

249 The Piebald Pup

GALLERY R

GERALD FESTUS KELLY

250 Jane XXIII

WILLIAM PATRICK ROBERTS

251 The Audition

ALFRED REGINALD THOMSON

252 The London Waters

JULIUS OLSSON

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1900

253 The White Sands of Scilly

E. BARNARD LINTOTT

254 Mrs. Forrest Travis

GEORGE HENRY

255 A Spring Day

ANNIE L. SWYNNERTON

256 Portrait of Henry James

WILLIAM ROTHENSTEIN

*257 The Storm

ETHEL WALKER

258 Invocation

ALGERNON NEWTON

259 The Dutch Garden from the Serpentine

MARK GERTLER

260 Pomona

Lent by William Marchant and Company

WALTER SICKERT

261 The New Bedford

Lent by William Marchant and Company

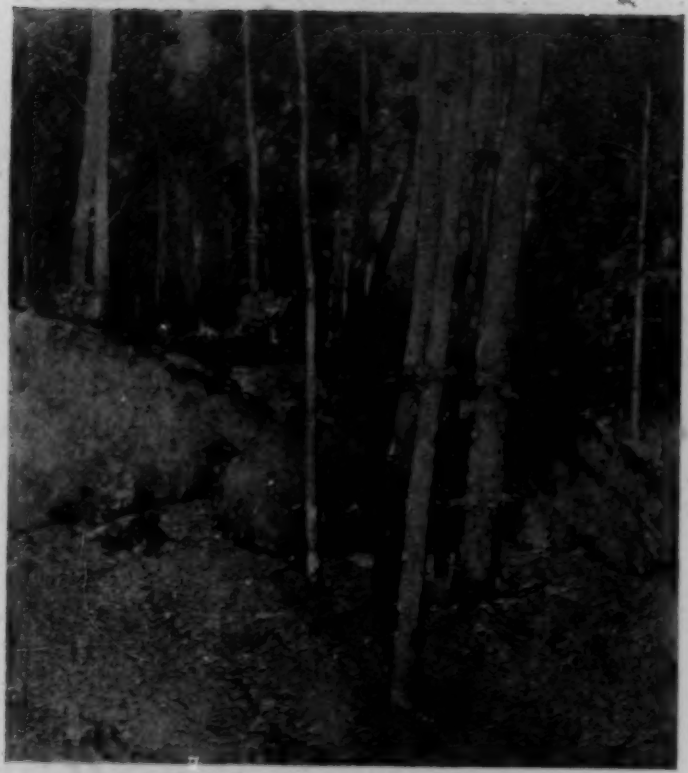
LOWES D. LUARD

262 Timber Hauling on the Seine

REGINALD GRANGE BRUNDRIT

263 The Last of the Snow

No. 348. The Return of the Fishermen
ETTORE TITO



No. 40. Maine Woods
EMIL CARLSEN

Dutch Painting

With the passing in the 19th Century of the famous school of La Haye, whose adherents were Josef Israels, the two Maris, Gabriels, and others, we see the beginning of the modern Dutch School. The younger generation was not satisfied with the classic traditions and aspired to other ideals which it sought to attain in the so-called newer forms of art. It was the time when the French Impressionism or neo-Impressionism prevailed in Holland.

The most important representative of this new art expression was the Franco-Dutch painter, Vincent Van Gogh, whose works announced the coming School of Expressionism.

At the same time we see in the portraits of Dr. Jan Veth and Haverman a quiet but firm determination to follow realism. This realism is even more pronounced perhaps in the paintings of Breitner. Witsen, Karsen, and Voerman, are more hesitating, more reserved; Bauer, de Moor, and Professor Jurres, more mysterious, more romantic.

Another movement, analogous to that of French Symbolism, developed about the year 1890, in which the emphasis is placed on the religious side, as in the work of Dr. der Kinderen, while the well ordered sense of decorative arrangement is manifested in the works of Professor Roland Holst.

A third movement leading to pure abstraction sprang partly from realism, partly from futurism and cubism.

One may well wonder what possibilities will be offered to the artists by this young Dutch School so heterogeneous in its mode of expression; what sort of future masterpieces this new Renaissance in painting will contribute to the world of Art! But it may safely be said that true artists, gifted with real talent will infuse the new School with a life made of their ardent hopes, unshaken faith and indefatigable labor.

W. VAN DER PLUYM

HOLLAND

GALLERY S

JACOB DOOYEWAARD

264 Breakfast Table

Lent by Frans Buffa and Sons

ED. KONING

265 Old Woman in the Woods

JAN VOERMAN

266 View of Hattem, Holland

Lent by Frans Buffa and Sons

MARIUS A. J. BAUER

267 Luxor

Lent by E. J. Van Wisselingh and Company

H. J. HAVERMAN

268 Reclining Nude

JEAN HENRI JURRES

269 Absalom

Lent by Frans Buffa and Sons

ISAAC ISRAELS

270 On the Beach, Scheveningen

No. 172. Portrait of Madame X
ANDRÉ DERAIN

No. 7. Interior
KENNETH HAYES MILLER

Polish Art

THE Polish Nation from its very inception created art which expressed its relation to the soul of the universe and the surrounding nature. Down to this day its most essential characteristics have been preserved and assert themselves in peasant art. The Polish painter does not limit himself exclusively to the outer forms of his surroundings, but endeavors to penetrate, and convey to the canvas, the internal character of man and object.

To gain a true insight of the nature and development of modern and contemporary Polish art, it becomes necessary after passing over the chronicles of past centuries, to familiarize one's self with the background out of which this art has grown.

Poland was deprived of its political entity and independence at the close of the eighteenth century, when it was dismembered by three neighboring powers. Its people, in spite of their exuberant temperament, deprived of the opportunity of political expansion, concentrated their intellectual values in science and art.

Profound mourning engulfed the entire nation and soon this mood found its reflection in the art of the period. Great poets comforted the nation with hope of a brighter future, reëstablished confidence in the coming glorious era, and exhorted the masses to action. In the midst of funereal rhythms and melancholy, Chopin sounded in his Polonaises heroic chords of faith in the

prophesied moment of resurrection. Art became the nation's mission. The era of mystic, contemplative meditation was supplanted by a period of historical painting. This same tendency manifested itself in letters. Its clearly defined aims were to depict the splendid tradition and historical episodes of the national existence, and to excite and maintain the national consciousness of the rising generation already born under foreign rule.

However, in the unrestrained reversion to the past lay the jeopardy of romanticism, destined to create a nation of dreamers, absorbed in the past, lacking energy and initiative to face everyday life. Where was to be found the source of fresh spiritual vigor and untouched energy? Intuitively the thoughts turned to the Polish village with its uncorrupted, unyielding Polish peasantry, clinging obstinately to their native tongue and soil.

We view this village life in the canvases of Stanislawski, Ruszcyc, Czajkowski, Filipkiewicz, Jarocki, Podgorski, and others, through the penetrating, searching eyes of the artist, just as it is—unblemished, Polish!

Olga de Boznanska paints portraits characterized by depth of expression. Her original technique and unusual handling of colors show an individuality not limited by any particular school of painting.

Waclaw Borowski represents a group of young artists who are constantly seeking new channels for the expression of their talent and are grouped in a society named "RYTM." Borowski's compositions are striking

in their decorative features, beautiful in the conception and presentation of the theme, and enhanced by fresh harmony of colors.

Mela Muter has taken for the subject of her painting the inward traits of man. She belongs to the impressionistic school, although her latest canvases evidence interest in the new efforts of the young generation of Parisian artists.

Stanislaw Podgorski, with his boldly finished canvases is a true representative of the school formed at Cracow by Professor Stanislawski.

In the paintings exhibited, regardless of school or subject, one sees the distinct national entity of Polish art.

POLAND

GALLERY S

STANISLAW PODGÓRSKI

271 Brook in Winter

WACLAW BOROWSKI

272 The Woman and the Gypsy

OLGA DE BOZNANSKA

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1907

273 The Vase

TADEUSZ PRUSZKOWSKI

274 Woman with a Green Shawl

WLADYSLAW JAROCKI

275 Mountaineers of Tatra

OLGA DE BOZNANSKA

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE, 1907

276 Portrait of a Young Man

JOSEPH CZAJKOWSKI

277 Spring

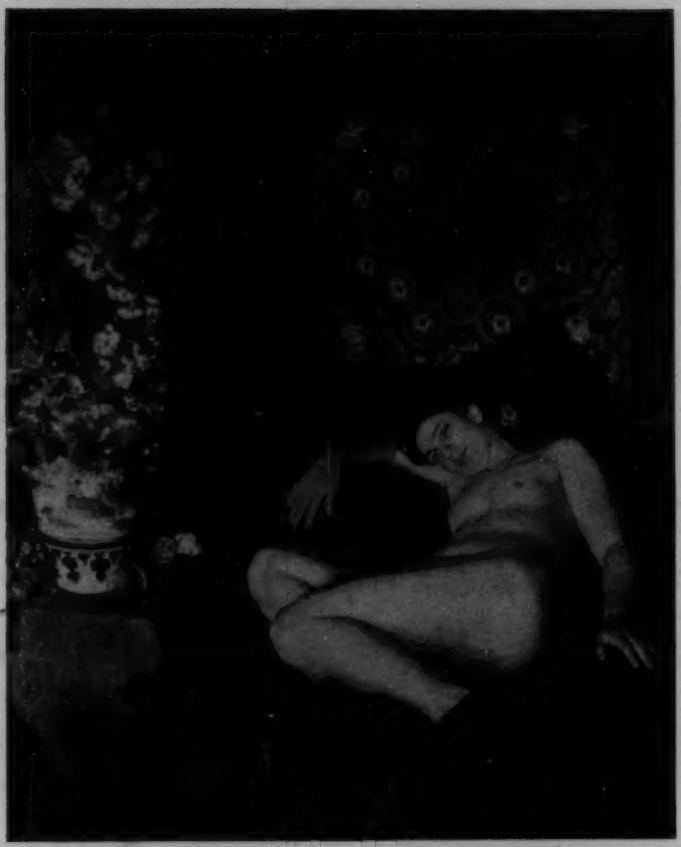
MELA MUTER

278 Lieutenant L.

STEFAN FILIPKIEWICZ

279 Tatra

No. 326. Portrait of Madame Emma Zorn
COUNT LOUIS SPARRE



No. 295. The Blue Bird
MAX SVABINSKY

Belgian Art

A characteristic of Belgian Art is the tendency to remain faithful to national traditions—traditions which gave the work of Jordaens and Rubens such a natural vigor, such a healthful glow. The artist's wholesome temperament found its inspiration in the jovial living models whom the great masters portrayed. A slight sensuality, a touch of materialism may be seen in these productions, which lack spirituality—excepting the paintings of certain artists of Latin descent.

However, the present movement in Belgium is a desire for change, the efforts toward which manifest themselves in a great variety of individual expressions.

If one is at all informed of the present state of advanced painting in France, he must see that our younger generation of painters, sympathetic as they may be, feel the need of directing their energy into other channels, and are going to such art centers as Paris for fresh sources of inspiration.

But along with the young artists, swayed by the storm of present fashion, we have a galaxy of great painters who jealously guard their personality without sacrificing themselves to new theories or techniques.

ALFRED DELAUNOIS

BELGIUM

GALLERY K

ALFRED NAPOLEON DELAUNOIS

280 A Nun at Prayer

281 Saying the Rosary

MARCEL JEFFERYS

282 Above the Roofs, London

ALFRED NAPOLEON DELAUNOIS

283 Two Singers in the Choir of the Church of the Dominicans, Louvain

MAURICE L. G. WAGEMANS

284 Flowers

ANTO CARTE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1923

285 Madonna with Musicians

GEORGE MORREN

286 Horses of St. Marc, Venice

GEORGES VAN ZEVENBERGHEN

287 The Etcher

WALTER VAES

288 The White Dressing Table

Lent by Henri Arntzenius

EUGÈNE LAERMANS

289 Peasants

EMILE CLAUS

290 October Morning—Banks of the Lys

EDMOND PAUL VERSTRAETEN

291 Shepherd and his Flock Going through Snowstorm

RICHARD BASELEER

292 Sunset on the River

No. 69. Girl with Accordion
GUY PÈNE DU BOIS

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Note:

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No. 275. Mountaineers of Tatra
WLADYSLAW JAROCKI

Czechoslovak Paintings

THE ten Czechoslovak painters who, this year for the first time in America, are representing their young Republic, form only a small part of that artistic community in Bohemia, Moravia, Silesia, and Slovakia, which, resting on a thousand-year artistic tradition, is trying to express artistically the forms and spirit of its country. Paintings of Slavic nations are characterized by their bright coloring, tinged with a slight melancholic tone. There is seen a dynamic inclination towards ornamentation, with a great harmonic feeling of rhythm which induces the artist to forget the sad story of daily life.

The artists represented in this International Exhibition form a group half way between the conservatism of descriptive realism and modern simplicity. Their work has been influenced by the artistic impressions of Western Europe, especially France, as was the work of the renowned painters, Josef Manes and Mikulas Ales.

Max Svabinsky is a portrait painter and an epical poet of natural creative power. Jakub Obrovsky, Karel Spillar, and T. F. Simon, the last well known in America for his etchings, symbolize the colorfulness of the Czechoslovak meadows, fields, and forests. Vratislav Nechleba, portrait painter, idolizing Rembrandt, remains a strict realist, whereas the Slavic

character of motives, influenced by Parisian chic, is manifested in the allegoric conceptions of Alfons Mucha, author of a number of Parisian posters and the immense work "Slavonic Epopoeia."

The works of Nejedli, Benes, Hudecek, and Kalvoda, landscape painters, glorify nature, and in their bright coloring produce an impressive decorative effect.

Czechoslovakian Art is not aristocratic, but is popular in the true sense of the word, reflecting the vital and political traditions of an old nation, now a young republic. Its purpose is to beautify everyday life by lauding nature.

DR. V. V. STECH

CZECHOSLOVAKIA

GALLERY J

V. NECHLEBA
*293 Portrait
Lent by Pani Jana Tauberová

KAREL SPILLAR
294 Sports

MAX SVABINSKY
295 The Bluebird
Lent by Madame T. Koseova

ALFONS M. MUCHA
296 Night

ALOIS KALVODA
297 Setting Sun

ANTONIN HUDECEK
298 Autumn

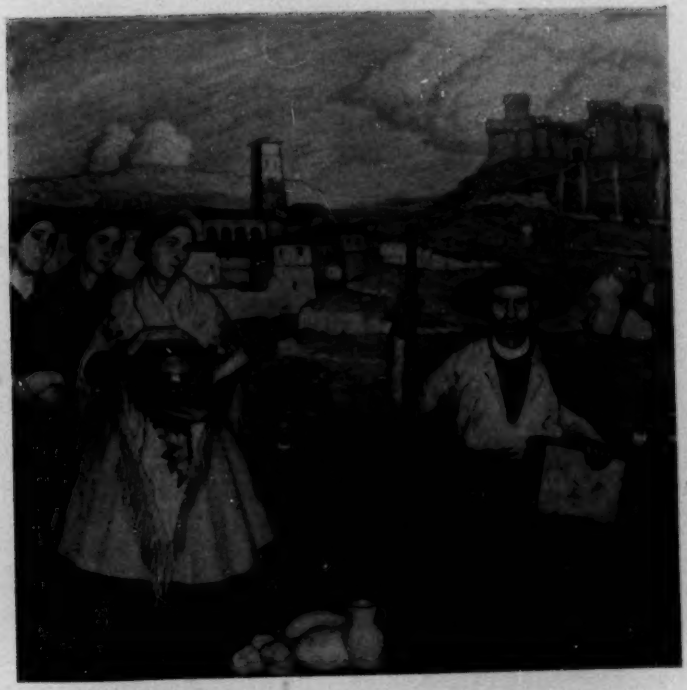
VINCENC BENES
299 Czech Landscape
AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1924

JAKUB OBROVSKY
*300 Morning

OTOKAR NEJEDLY
301 Bohemian Landscape

T. FRANK SIMON
302 Flora

MAX SVABINSKY
303 "Diana"—Sketch for a Gobelin Tapestry
Lent by R. Rysavy



No. 352 The Mayor of Turegans, Segovia
VALENTIN DE ZUBIAURRE.

No. 364. *Moth*

HERMENGILDO ANGLADA Y CAÑARASA

Russian Art

RUSSIAN art, like Russian letters, music, and the stage, eloquently typifies the national consciousness. It presents a complex and appealing fusion of fact and fantasy, of observation and imagination. There exists in virtually every phase of Slavic aesthetic activity this same perplexing combination, this same perpetual dualism. With the Russian artist whether writer, composer, painter, or sculptor, you never indeed know when the world of actuality is to blend into the kingdom of dreams, or when, out of this dream world, is to emerge some indisputable verity of soul or sense. The reasons for such a situation are not far to seek. They reside in the fact that in the Slav meet and merge two distinctive strains—the realism of the West, and the mysticism of the East. There is, in brief, scarcely a single artist in all Russia who has not felt the play of these opposing forces, who does not, in some measure, bring to his creative effort this twin heritage.

From the days of the Europeanized and Europeanizing Peter and Catherine down to comparatively recent times, it was the fashion in Russia to emulate and imitate foreign modes, whether Dutch, French, Teutonic, or Italian. It was the ambition of every Russian of taste to become a "Westerner." Of late, however, matters have changed. The Slavic artist of to-day looks within rather than without. The Russian sculptor, who a decade or so ago succumbed to the influence of Rodin, now turns to native wood carving or falls under

the mystic spell of ikonic inspiration. And similarly, the painter who not long since affected the heavy tonality of Munich academicist, or the delicate ambience of Gallic impressionist, is at present reverting to a typically nationalistic expression, to an art that is more decorative than representative in spirit.

Of the four important post-war exhibitions of Russian art on foreign soil, America has seen two—the one held at the Brooklyn Museum last season, and the one recently on view at the Grand Central Palace, New York. In addition, we have had during the past half dozen years, not less than twenty different individual displays, the most significant being those devoted respectively to the paintings of Anisfeld, Roerich, Grigoriev, Sorin, Fechin, and the decorative stage designer, Sergei Sudeykin. Add to these the collective exhibitions of sculpture by Sudbinin, Archipenko, and the Caucasin, Gurdjan, and we can boast of no inconsiderable familiarity with contemporary Russian art.

The timely appearance of Anisfeld, Roerich, Fechin, Grigoriev, Sorin, Jakovlev, Shukhaiev, and their compatriots in the current exhibition at the Carnegie Institute, offers further opportunity to consider at close range the aims and achievements of these same talented Slavs. In particular is one struck by the variety of theme and treatment, and the generous range of individual expression, here in evidence. One and all, these men are richly endowed with the precious asset of personality. Each presents a definitely formulated aesthetic physiognomy. You here meet a sensitive and articulate response to conditions physical and social as well as artistic. The typically Nordic Roerich, the sen-

suous, colorful Anisfeld, the savant neo-classic perfection of Sorin and Jakovlev, the graphic virility of Grigoriev, and the searching characterization of Fechin, are cases in point.

The general impression deriving from the production of these men is one of distinct creative vitality. Art with the Slavs is more a matter of inspiration than a matter of industry. Its basis is emotional, rather than intellectual, and that is perhaps why alike in letters, music, and painting the Russ possesses for us an appeal so potent. Given favorable opportunity for development, it is not impossible that the Slavic artist may yet be able to reconcile the two divergent viewpoints—the objective and the subjective. He may yet bring to the realistic and scientific West something of the perennial mystery of the East.

CHRISTIAN BRINTON

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RUSSIA

GALLERY G

SAVELY SORINE
304 An Artist

BORIS GRIGORIEV
305 Portrait of Claude Farrère

PAVEL D. SCHMAROFF
*306 Lady in Carriage
Lent by The Toledo Museum of Art

DIMITRI ROMANOVSKY
*307 A Chinese Lady
Lent by The Syracuse Museum of Fine Arts

SAVELY SORINE
308 Study: Russian Dramatic Artist
AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, 1924

NICHOLAS ROERICH
*309 Interior View of Monastery
Lent by Adolph Lewisohn

NICOLAS FECHIN
310 Portrait of the Russian Artist, David Burliuk

ALEXANDER JACOVLEFF
311 Portraits, Port-Cros, 1921

BORIS ANISFELD
*312 Gray Day on the Neva
Lent by Henry Reinhardt and Son, Inc.

VASSILI CHOUKAIEFF

313 Portrait of Pavlowa

LÉON GASPARD

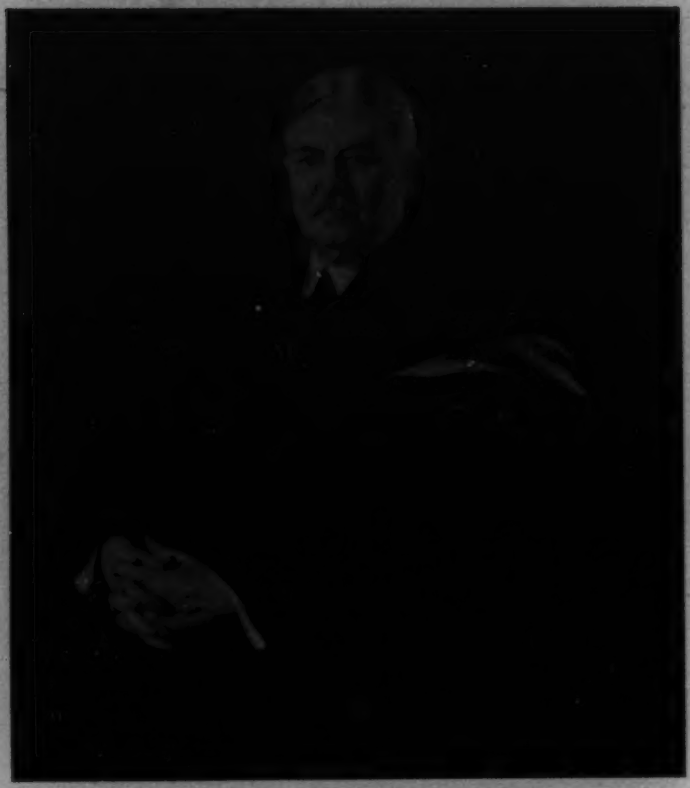
314 Manchurian Forest

SERGE SOUDEIKINE

*315 Russian Winter Carnival

Lent by The New Gallery, Inc.

No. 132. The Family
LUCIEN SIMON



No. 75. Mr. Frank G. Logan
LEOPOLD SEYFFERT

Contemporary Swedish Painting

Swedish Art had a period of brilliancy towards the end of the nineteenth century. Then, a whole generation of young painters responded to the call of French genius which in the Art of that period was shining in all its splendour. Young Swedish artists in Paris, working assiduously in the different schools, became imbued with the doctrines of Naturalism and Impressionism, and afterwards, their student days ended, they took back to their native country the new ideas and teaching from which they had profited.

Yet, in spite of their minds being opened by the expression of young French Art, and of having followed the example of Manet, Bastien-Lepage and other such leaders, they remained Swedish. Their return to their own land was heralded by a budding-forth of an Art which was at the same time both very personal and very natural. Among the great names of Swedish painters of this period may be cited Josephson, Zorn, Carl Larsson, Liljefors, Nordstrom, and Kreuger.

They even founded in Paris the "League of Swedish Painters," whose first exhibitions at Stockholm proved a victory over the barren conservatism of the Academy and were the signal for the renewal of the Art of Painting and Sculpture in Sweden. This League became a School and it is to this association that Swedish Art owes the names of Prince Eugene, de Hennigs, Wilhelmson, Sjoeberg, Fjaestad and many more, who in our day, continue to carry out the fine traditions of

its founders and preserve for their country the place they conquered among the different artistic groups of Europe and America.

The consequences of the evolution of Modern Art have been felt in Sweden as in every other country. Youth, impatient for quick results and eager to see individual originality manifest itself, has strayed away from the beaten paths of Academism, neglecting the results acquired by his predecessors, and loses himself often in fantasy and exaggeration, which he permits no law and no tradition to limit.

The young people of our time, in spite of having given many proofs of talent, have not learned to forget the ways of their elders. They too go to drink at the Fountain of Art on the banks of the Seine, but although bringing back with them new ideas and new impulses, they do not show proof of essentially Swedish qualities.

The new methods of teaching, with their unhealthy seeking after individualism at any cost and their lack of a definite ideal to be attained, have caused the Swedish student of today to follow a sort of Cosmopolitan Art which, though it may possess many fine qualities, is incapable of inspiring the works which should preserve to Sweden the place conquered for it with so much brilliance.

COUNT LOUIS SPARRE

SWEDEN

GALLERY H-1

RIKARD LINDSTROM
316 Boats in Lofoten

AXEL LINDMAN
317 Christmas Morning on the River in Stockholm

AXEL SJÖBERG
318 Winter is here; the swans take refuge

ANSHELM SCHULTZBERG
319 Snowfall

BRUNO LILJEFORS
320 Partridges

CARL WILHELM WILHELMSON
321 Sisters

DAVID WALLIN
322 The Fisherman

GUSTAF FJAESTAD
323 Hoarfrost
Lent by A. B. C. E. Fritzes Kungl. Hofbokhandel

HELMER MASOLLE
324 The Two

ANNA BOBERG
325 Old Viking Boats

COUNT LOUIS SPARRE

326 Portrait of Madame Emma Zorn

EDWIN OLLERS

327 Suburb of Kairwan, Tunis

GÖSTA VON HENNIGS

328 Toilet of an Actress

HILDING LINNQVIST

329 The Song of the Heart

Lent by Svensk Franska Konstgalleriet

GOTTFRID KALLSTENIUS

330 Twilight

J. A. G. ACKE

331 Freia

Italian Art

THE Italy of our time is different from the Italy of old. From a congeries of localities more or less independent, each with its own culture notably different from the others, it has changed into a confederation of kindred regions which tend to reach mutual adjustments as against larger groups more different still. Italy is now irrevocably set upon the road of unification; the pressure of the age is all towards the absorption of merely local peculiarities into a larger cultural synthesis.

Perhaps it is not too fanciful to discern the consequence of this state of affairs in the general aspect of the nineteen paintings which form Italy's contribution to the Twenty-third International Exhibition. Their differences among themselves are not so marked as their common difference from the other national groups. To be sure, in their technical characteristics these pictures—like those of all the other countries represented—acknowledge the supremacy of Paris; but they impart to the international language of painting a racial accent as unmistakable as it is indefinable. It is not solely an affair of subject-matter, although that contributes its share to the general impression. It is more essentially an affair of different social environments distilled into different types of mentality. So that Mancini's technical rugosity and Romagnoli's technical sleekness, disparate as they appear, both embody a way of regarding the world which is distinguishable from that of the other nations.

The Italian group here seems to be, more closely than the other national groups, on the track of purely visual reality. The Spaniards, for instance, indulge in a certain dramatic heightening of appearances which gives their pictures an air of being staged; the French, for another, are largely occupied with the problem of decoration, which in some instances practically excludes all others; and so the list might be extended. But the predominating trait of the Italians is optical faithfulness to things seen. That is why the technical characteristics of their painting stem back to the Impressionists and the latter's preoccupation with pigmental vibration as a means of rendering atmospheric variations. Success in this type of painting requires quick perceptions, keen sensitiveness to color, an eye for the subtlest of nature's changes, a high degree of virtuosity; and the existence of these qualities in the painters of contemporary Italy is amply evidenced by this spacious roomful of paintings.

VIRGIL BARKER

ITALY

GALLERY H-2

ETTORE TITO
332 Racket

ANTONIO MANCINI
333 The Tinker

EMMA CIARDI
334 Silvery Morning

FELICE CASORATI
335 Silvana

ITALICO BRASS
336 The Wooden Bridge, Venice

ANTONIO MANCINI
337 The Letter

ERCOLE SIBELLATO
338 Bambino

RENATO NATALI
339 Rustic Lights

NINO BUSETTO
340 Venetian Family

ANTONIO MANCINI
341 Enrica

CESARE MAGGI
342 Portrait of a Woman

ALESSANDRO POMI

343 Along the Lake

ETTORE TITO

344 Venetian Mountains

BEPPE CIARDI

345 Fishermen's Families

CARLO CAZZANIGA

346 Joy and Sunshine

PIETRO GAUDENZI

*347 The Kiss

ETTORE TITO

348 Return of the Fishermen

GIOVANNI ROMAGNOLI

349 After the Bath

AWARDED SECOND PRIZE, CARNEGIE
CARNEGIE INSTITUTE, 1924

ETTORE TITO

350 Market Place, Santo Marco

Contemporary Spanish Painting

THE Gallery of Spanish Paintings presents a very vital and brilliant résumé of what Spanish art signifies today. It represents not only the different tendencies and the distinct aesthetic credos but also that other outward diversity—the deep and intimate accent of figure and settings characteristic of each region. Among the five or six important painters to whom the actual supremacy of Spanish art today is due are Anglada, Zuloaga, Mesquita, Joaquin Mir, Santiago Rusiñol and Sotomayor.

Anglada is the soul of Spain—his canvases "abound in brilliant contrasts of masculine, almost brutal strength of conception, strangely mingled with almost feminine delicacy of execution." Anglada is the supreme inebriation of color, for color's sake. All processes are lost sight of, and there is evoked the illusion that it is not a painted canvas we have before us, but a work in ceramics, in tapestry, in Japanese lacquer or Persian silks, woven into a splendid richness of design.

Zuloaga, on the other hand, follows in the classic footsteps of Goya, Velasquez and El Greco. He at once exalts and reproaches his country's aspects, her mysticism, her physical degenerations, her austere landscape, her convulsive and cruel ferocity. He loves Spain and shows her as she is, that she may become what she ought.

Mesquita, of Granada, is today the leading portrait painter of Spain. He is reflecting truthfully his own epoch as did other classic masters—Rembrandt, Frans Hals, El Greco and Goya.

Joaquin Mir represents the lyric impulse, the idealistic force of contemporary Spanish art. Color in his hands is an inexhaustible hoard. Surroundings pass him unobserved. He has but searching looks, profound, absorbing, ardent for the polychromatic transports, and the caprices of light in union with color.

Santiago Rusiñol is the dreaming romanticist expressed in classic perfection. Like Maeterlinck, he loves silence, the placid nooks, the shady solitudes, old abandoned palaces, distant perspectives, the boxes, myrtles and flowering laurel, set in architectural design.

A modern magic of color, as well as a broad spiritual serenity, magnifies the painting of Sotomayor. He is decisive and sure. He achieves a miraculous sensation of life in motion, expressed with decorative power and a chromatic splendor that places him among the foremost contemporary Spanish painters.

In José Pinazo there flowers an intimate type of painting. The feminine soul has at last found its interpreter.

In Valentin and Ramòn de Zubiaurre, one may appreciate in all its ripeness the diversity of their talent and temper.

Valentin is reflective and melancholy, loves the quiet notes, the tender sentiments. Rarely does his painting smile. Sadness, dreamings, nostalgia, mark the subtle aristocracy of his heart, mind and vision.

Ramòn is less intense. He is an optimist, merry, and even jocose at times. He loves vibrant notes and the darting shafts of color. While Valentin seeks the shaded by-paths, Ramòn enjoys, in the open, the exuberance of color.

Aurelio Arteta gives us the more impassioned and tender daily episodes of homely life.

The paintings of José Gutierrez Solana are unvaryingly disquieting and harsh like the destitute lives about whom Dostoyevski wrote.

Space is lacking in which to eulogize the noble virtuosity and the keen sensibility of Vazquez Diaz; the intimate essence of Sorollanism refined in the delicate and caressing greys and nacres of José Mongrell; the interiors of temple and convent of the Sevillian, Alfonso Grosso; the intimate scenes of Martí Garcés; the barroque Atlantic exaltations of Nestor; the strong constructive energy of Gonzalo Bilbao; the scintillating scenes of circus and theatre which Ricardo Urgell paints like collections of precious gems; the murky waters of harbor and wharves which are the specialty of Martinez-Cubells; and finally, Tito Cittadini, the Argentine, whose vital, artistic temperament has incorporated into Spanish painting the fresh vigor and new tonal symphonies of the sun, the sea and the glowing soil of the incomparable Mallorca.

José Francés

SPAIN

GALLERY H-3

DANIEL VASQUEZ DIAZ
351 A Carthusian Monk

VALENTIN DE ZUBIAURRE
352 Mayor of Turegans, Segovia

AURELIO ARTETA
*353 Men of the Sea

FERNANDO ALVAREZ DE SOTOMAYOR
354 Portrait

JOSÉ MONGRELL TORRENT
355 After the Catch

PABLO PICASSO
356 Woman Seated
Lent by Paul Rosenberg

JOSÉ PINAZO
357 Passion Flower

EDUARDO CHICHARRO
358 Indian Bayaderes

SANTIAGO RUSINOL
359 The Fountain of Jativa

IGNACIO ZULOAGA
*360 Portrait of Miss Margaret Kahn
Lent by Otto H. Kahn

ALFONSO GROSSO
361 A Square in Ecija

MANUEL LOSADA
362 Women on a Balcony

JOSÉ M. LOPEZ MESQUITA
363 Passing Clouds

HERMENGILDO ANGLADA Y CAMARASA
*364 Moth

HERMENGILDO ANGLADA Y CAMARASA
*365 Portrait of Adelina Del Carril de Güiraldez

HERMENGILDO ANGLADA Y CAMARASA
*366 Portrait of Marie A. de Gonzalez Garano

HERMENGILDO ANGLADA Y CAMARASA
*367 Sybil

HERMENGILDO ANGLADA Y CAMARASA
*368 Valencian Bride

RAMON DE ZUBIAURRE
369 The Grandmother

RICARDO URGELL
370 Summer Night

JOSÉ GUTIERREZ SOLANA
371 The Procession

JOSÉ DE MARTI GARCÉS
372 Interior

TITO CITTADINI
373 A Bright Morning

JOAQUIN MIR
374 The Mansion

GONZALO BILBAO
375 Trocadero Square, Toledo

ENRIQUE MARTINEZ-CUBELLS Y RUIZ
376 Fishermen

GABRIEL VILLALONGA Y OLIVAR
377 Mallorca

M. NESTOR
378 The Girl with a Fan

INDEX

The number following the name refers to the painting in the catalogue, and the letter following the number indicates the gallery in which the painting may be found.

Acke, J. A. G.
Villa Aklija, Vaxholm, Sweden 331, H-1

Addams, Clifford
50 Washington Square, New York, New York 58, M

Aman-Jean, Charlotte (Mme. François)
50, rue du St. Pères, Paris VIe, France 186, O

Anderson, Karl
Narrow Rocks Road, Westport, Connecticut 24, L

Angarola, Anthony
Minneapolis School of Art, Minneapolis, Minnesota 120, 123, I

Anglada y Camarasa, Hermengildo
Puerto Pollensa, Mallorca, Balearic Isles, Spain 364, 365, 366, 367, 368, H-3

Anisfeld, Boris
% Henry Reinhardt & Son, Inc., 730 Fifth Avenue, New York, New York 312, G

Arteta, Aurelio
Arbieto No. 1, Bilbao, Spain 353, H-3

Bailey, C. Foster
49, boulevard Montparnasse, Paris VIe, France 56, M

Barat-Levraux, Georges
2, rue Aumont-Thièville, Paris XVIIe, France 188, O

Bartlett, Frederic Clay
24 West 59th Street, New York, New York 101, I

Bartlett, Paul
22 West 49th Street, New York, New York 93, I

Baseleer, Richard
7 quai Van Dyck, Antwerp, Belgium 292, K

Bauer, M. A. J.
Orange Nassaulac 67, Amsterdam, Holland 267, S

Beal, Gifford
230 West 59th Street, New York, New York 72, M

INDEX

Beaux, Cecilia
132 East 19th Street, New York, New York 71, M

Beeton, Alan
Checkendon, Reading, England 228, Q

Bellows, George W.
146 East 19th Street, New York, New York 65, M

Beneker, Gerrit A.
% General Electric Company Art Department, Schenectady, New York 20, L

Beneš, Vincenc
Kr. Vinohrady, Krkonošská, Prague, Czechoslovakia 299, J

Benson, Frank W.
46 Washington Square, Salem, Massachusetts 15, L; 59, M

Bernard, Émile
15 quai de Bourbon, Paris, France 160, T

Besnard, Paul Albert
17, rue Guillaume-Tell, Paris, France 141, 142, 143, N

Bernstein, Theresa F.
39 West 67th Street, New York, New York 106, I

Best, Eleanor
124 Cheyne Walk, Chelsea, London S. W. 10, England 193, P

Bilbao Martinez, Gonzalo
Gonzalo Bilbao 7, Seville, Spain 375, H-3

Bishop, Henry
1 Montagu Mews South, Bryanston Square, London, England 223, Q

Bisson, Charles
10 bis, rue de Bretagne, Maisons Alfort, (Seine), France 139, N

Bivel, Fernand Achille-Lucien
9, rue Alphonse de Neuville, Paris XVIIe, France 182, O

Blanche, Jacques Émile
19, rue du Docteur Blanche, Paris XVIe, France 129, N

Bland, E. Beatrice
6 Milton Chambers, 128 Cheyne Walk, London, S. W., England 225, Q

INDEX

Blumenschein, Ernest L.
Taos, New Mexico 41, M

Boberg, Anna (Mme.)
Vintra Djurgarden, Stockholm, Sweden 325, H-1

Bonnard, Pierre
56, rue Melitor, Paris, France 125, 126, 127, N

Booth, Cameron
Minneapolis School of Art, Minneapolis, Minnesota 5, L

Borowski, Waclaw
Rue Wilcza 35, Warsaw, Poland 272, S

Boutet de Monvel, Bernard
11 Passage de la Visitation, Paris VIIe, France 158, T

Boznańska, Mme. Olga de
49 boulevard Montparnasse, Paris, France 273, 276, S

Brangwyn, Frank
Temple Lodge, Queen Street, Hammersmith,
London W. 6, England 226, Q

Brass, Italico
Campo San Trovaso 1089, Venice, Italy 336, H-2

Bredin, R. Sloan
New Hope, Pennsylvania 82, M

Brinley, D. Putnam
New Canaan, Connecticut 98, I

Brissaud, Jacques
1, rue Bonaparte, Paris VIe, France 146, N

Brockhurst, Gerald L.
7 Foulis Terrace, Onslow Gardens, London S. W.
7, England 194, P

Brown, Arnesby
The White House, Haddiscoe, Norwich, England 242, Q

Brown, Roy
45 Washington Square, South, New York,
New York 55, M

Brundrit, Reginald Grange
"The Ridge," Skipton, Yorkshire, England 263, R

Index

Brush, George de Forest
14 Washington Square, North, New York, New York 17, L

Bunny, Rupert C. W.
18, rue Pierre Nicole, Paris, France 212, P

Busetto, Nino
Zattere 1420 B, Venice, Italy 340, H-2

Cameron, D. Y.
Dun Eaglais, Kippen, Stirlingshire, Scotland 192, 197, P; 222, Q

Carles, Arthur B.
2007 Girard Avenue, Philadelphia, Pennsylvania 92, I

Carlsen, Dines
43 East 59th Street, New York, New York 68, M

Carlsen, Emil
43 East 59th Street, New York, New York 40, M

Carroll, John
Woodstock, New York 63, M

Carte, Anto
55, rue de la Centenaire, Brussels, Belgium 285, K

Casorati, Felice
52, via Mazzini, Turin (11), Italy 335, H-2

Cazzaniga, Carlo
Via Agnello 10, Milan, Italy 346, H-2

Ceria, Edmund
25, avenue du Maine, Paris, France 138, N

Chanler, Robert W.
147 East 19th Street, New York, New York 124

Charlot, Louis
109, rue Cardinet, Paris XVIIe, France 161, T

Chicharro, Eduardo
Academia de Spagna, Pietro in Montorio, Rome, Italy 358, H-3

Choukaieff, Vassili
7, rue Alfred Stevens, Paris, France 313, G

Ciardi, Beppe
San Barnaba 3131, Venice, Italy 345, H-2

Ciardi, Emma
San Barnaba 3129, Venice, Italy 334, H-2

Cittadini, Tito
Puerto de Pollensa, Mallorca, Balearic Isles, Spain 373, H-3

Clarkson, Penelope Flint
43 Holland Road, Kensington, London W. 14, England 195, P

Claus, Émile
Astene (Zonneschyn), Belgium 290, K

Clausen, George
61 Carlton Hill, London N. W. 8, England 198, P

Coleman, Glenn O.
154 East Park Street, Long Beach, Long Island, New York 85, I

Conant, Marjorie
Duxbury, Massachusetts 25, L

Connard, Philip
17 Whiteheads Grove, Chelsea, London S. W. 3, England 209, P

Conner, John R.
Bryn Athyn, Pennsylvania 112, I

Costigan, John E.
Orangeburg, New York 83, M

Critcher, Catharine Carter
3 St. Mathew's Alley, Washington, District of Columbia 28, L

Cundell, N. L. M. (Miss)
Flat 1, 53 Drayton Gardens, London S. W. 10, England 190, P

Czajkowski, Joseph
Ecole des Beaux-Arts, Wybrzeze Kosciuszki 37, Warsaw, Poland 277, S

Dauchez, André
14, rue Saint-Guillaume, Paris VIIe, France 175, O

Davey, Randall
Kansas City Art Institute, Kansas City, Missouri 110, I

Davies, Arthur B.
337 East 57th Street, New York, New York 16, L
Davis, Charles H.
2 Starr Street, Mystic, Connecticut 23, L
Delaunois, Alfred Napoléon
144 Chaussée de Tirlemont, Louvain, Belgium 280, 281, 283, K
Denis, Maurice
2, rue Schnapper, Le Prieuré, St. Germain-en-Laye, (Seine et Oise), France 137, N
Derain, André
13, rue Bonaparte, Paris, France 172, O
D'Espagnat, Georges
58, avenue de Clichy, Paris, France 156, N
Desvallières, George
14, rue Saint-Marc, Paris IIe, France 155, N
Dewing, Thomas W.
13 West 8th Street, New York, New York 61, M
Dooyewaard, Jacob
Blaricum, Holland 264, S
Dougherty, Paul
943 Lexington Avenue, New York, New York 70, M
Du Bois, Guy Pène
430 Lafayette Street, New York, New York 69, M
Dufresne, Charles
33, quai d'Anjou, Paris, France 157, T
Erbaugh, R. W.
6109 Dorchester Avenue, Chicago, Illinois 86, I
Este, Florence
28, avenue de l'Observatoire, Paris, France 114, I
Fanner, Alice
Old Vicarage, Burnham-on-Crouch, Essex, England 244, Q
Fechin, Nicholas
55 Clinton Place, Bronx, New York, New York 310, G
Filipkiewicz, Stefan
23, rue Siemiradski, Cracow, Poland 279, S

Fjaestad, Gustaf Adolf
Arvika, Sweden 323, H-1

Folinsbee, John F.
New Hope, Pennsylvania 30, M

Foottet, Fred. Francis
22 Holland Park Road, Kensington W., London, England 219, Q

Forain, Jean Louis
30 bis, rue Spontini, Paris. France 130, N

Forbes, Vivian
Lansdowne House, Lansdowne Road, London W., England 200, P

Foster, Ben
119 East 19th Street, New York, New York 104, I

Frieseke, Frederick Carl
64, rue du Cherche-Midi, Paris, France 12, L

Friesz, Othon
73, rue Notre Dame des Champs, Paris, France 148, N

Frye, Thomas
926 West 9th Street, Cincinnati, Ohio 117, I

Galtier-Boissière, Louise (Mme.)
29, rue Vaneau, Paris VIIe, France 154, N

Garber, Daniel
Lumberville, Bucks County, Pennsylvania 66, M

Gaspard, Léon
% Milch Galleries, 108 West 57th Street, New York, New York 314, G

Gaudenzi, Pietro
Via Monte Napoleone 42, Milan, Italy 347, H-2

Gertler, Mark
% The Goupil Gallery, 5 Regent Street, London S. W. 1, England 260, R

Gihon, Clarence Montfort
51, boulevard St. Jacques, Paris XIVe, France 79, M

Giles, Howard
35 West 14th Street, New York, New York 1, L

Gill, Colin
75 Hornsey Lane, Highgate N. 6, London, England 216, Q
Glackens, William J.
10 West 9th Street, New York, New York 54, M
Glass, William Mervyn
38 Drummond Place, Edinburgh, Scotland 215, Q
Grabach, John R.
915 Sanford Avenue, Irvington, New Jersey 10, L
Greaves, Walter
% The Goupil Gallery, 5 Regent Street, London S. W., England 237, Q
Greenwood, Orlando
9 Hillmarton Road, Camden Road, London N. 7, England 204, P
Grégoire, Madeleine (Mlle.)
41, rue de l'Observatoire, Paris, France 179, O
Grigoriev, Boris
11, rue des Sablons, Paris XIIe, France 305, G
Grosso, Alfonso
Alfonso XII-60, Seville, Spain 361, H-3
Guérin, Charles
1, rue Leclerc, Paris XIVe, France 176, O
Gutierrez Solana, José
Santa Feliciana 5, Madrid, Spain 371, H-3
Gwynne-Jones, Allan
43-A Cheyne Walk, Chelsea, London S. W. 3, England 191, P
Hailman, Johanna K. W. (Mrs. James D.)
7010 Penn Avenue, Pittsburgh, Pennsylvania 64, M
Halpert, Samuel
21 West 46th Street, New York, New York 33, M
Harding, George
10 South 18th Street, Philadelphia, Pennsylvania 27, L
Harvey, Harold
Maën Cottage, Newlyn, Penzance, Cornwall, England 201, P

Hassam, Childe
130 West 57th Street, New York, New York 57, M

Haverman, H. J.
Zontmanstraat 75A (atelier), The Hague, Holland 268, S

Hawthorne, Charles W.
280 West 4th Street, New York, New York 47, M

Hébert-Stevens, Jean
42, rue Fabert, Paris VIIe, France 152, N

Hennigs, Gösta von
Västmannagatan 13, Stockholm, Sweden 328, H-1

Hennings, E. Martin
4 East Ohio Street, Chicago, Illinois 108, I

Henri, Robert
% International Banking Corporation, Carrera de S. Jeronimo, Madrid, Spain 21, L

Henry, George
26 Glebe Place, Chelsea, London S. W. 3, England 255, R

Higgins, Victor
Taos, New Mexico 102, I

Hodge, Francis E.
62 Glebe Place, London S. W. 3, England 199, P

Holmes, Sir Charles J.
19 Pembridge Gardens, London W. 2, England 206, P

Hopkins, James R.
Ohio State University, Columbus, Ohio 295, M

Hopkinson, Charles
Fenway Studios, 30 Ipswich Street, Boston 17, Massachusetts 121, I

How, Beatrice
80, rue d'Assas, Paris, France 249, Q

Hudeček, Antonin
K. Vinohrady, Slezoká 54, Prague, Czechoslovakia 298, J

Israels, Isaac
2 Koninginne-gracht, The Hague, Holland 270, S

Jacovleff, Alexander
10, rue Say, Paris, France 311, G

Jarocki, Wladyslaw
Academie des Beaux-Arts, Cracow, Poland 275, S

Jaulmes, G. J.
45, rue Edouard-Nortier, Neuilly-sur-Seine, France 130, N

Jefferys, Marcel
53, rue Paul-Lauters, Brussels, Belgium 282, K

Joëts, Jules
97, rue de Dunkerque à Saint-Omer (Pas-de-Calais), France 174, O

Johansen, John C.
12 West 9th Street, New York, New York 39, M

John, Augustus
28 Mallord Street, Chelsea, London S. W., England 224, Q

Johnson, Clarence R.
Lumberville, Bucks County, Pennsylvania 105, I

Jurres, Jean Henri
Stadhonderskade 86, Amsterdam, Holland 269, S

Kallstenius, Gottfrid
Saltsjö-Storängen, Sweden 330, H-1

Kalvoda, Alois
Kr. Vinohrady, 989, Prague, Czechoslovakia 297, J

Karfiol, Bernard
136 West 77th Street, New York, New York 11, L

Kelly, Gerald Festus
65 Gloucester Place, Portman Square, London W. 1, England 250, R

Kennington, Eric H.
1 Riverside, Chiswick Mall, London W. 4, England 245, Q

Knight, Harold
9 Langford Place, St. John's Wood, London N. W. 8, England 241, Q

Knight, Laura (Mrs. Harold)
9 Langford Place, St. John's Wood, London N. W. 8, England 205, P

Koning, Ed.
Emmalaan 5, Amersfoort, Holland 265, S

Kroll, Leon
257 West 86th Street, New York, New York 78, M

Ladureau, Pierre
12, rue de l'Armorique, Paris XVe, France 169, O

Laermans, Eugène
Chaussée de Jette 229, Brussels, Belgium 289, K

Lahey, Richard F.
2695 Boulevard, Jersey City, New Jersey 94, I

Laprade, Pierre
14, rue de Bagneux, Fontenay-aux-Roses, Seine, France 163, T

Laurencin, Marie
12, rue Jose-Maria de Heredia, Paris, France 128, N

Laurens, Jean Pierre
140, rue Boucicaut, Fontenay-aux-Roses, Seine, France 185, O

Laurent, Ernest Joseph
1, quai Malaquais, Paris VIe, France 147, N

Lavery, Sir John
5 Cromwell Place, London S. W. 7, England 220, Q

Lawrenson, Edward Louis
Nurney, Hadlow Down, Sussex, England 217, Q

Lawson, Ernest
% Daniel Gallery, 600 Madison Avenue, New York, New York 103, I

Lebasque, Henri
15, avenue Perrichont, Paris, France 151, N

Lerolle, Henry
20, avenue Duquesne, Paris, France 187, O

Le Sidaner, Henri Eugène
27, rue des Réservoirs, Versailles, France 133, N

Lever, Hayley
253 West 42d Street, New York, New York 46, M

Lie, Jonas
58 West 57th Street, New York, New York 44, M

Liljefors, Bruno
Österbybruk, Sweden 320, H-1

Lindman, Axel
Djurgardsslatten 90, Stockholm, Sweden 317, H-1

Lindstrom, Rikard
Norrlandsgatan 12, Stockholm, Sweden 316, H-1

Linnqvist, Hilding
Kornhamnstorg 53, Stockholm, Sweden 329, H-1

Lintott, E. Barnard
4 Carlyle Studios, 296 Kings Road, Chelsea, London S. W., England 254, R

Lopez Mezquita, José M.
Ayala 28, Madrid, Spain 363, H-3

Losada, Manuel
Museo de Bellas Artes, Bilbao, Spain 362, H-3

Lotiron, Robert
2, rue de Constantinople, Paris, France 149, N

Luard, Lowes D.
9, rue Victor Considérant, Paris XIV, France 262, R

Luks, George
141 East 57th Street, New York, New York 67, M

MacLane, M. Jean (Mrs. John C. Johansen)
12 West 9th Street, New York, New York 37, M

MacRae, Emma Fordyce (Mrs. Homer Swift)
12 West 69th Street, New York, New York 88, I

Maggi, Cesare
Via Geneva 23, Turin, Italy 342, H-2

Mancini, Antonio
Viale Liegi 7, Gia Parioli, Rome 36, Italy 332, 337, 341, H-2

Mare, André
116, Faubourg Saint-Honoré, Paris, France 164, T

Marquet, Albert
19, quai St. Michel, Paris, France 180, O

Marret, Henri Justin
Fourgneux, Seine et Oise, France 167, T

Marti Garcés, José de
Basea 46, Barcelona, Spain 372, H-3

Martin, Henri J. G.
280, boulevard Raspail, Paris, France 183, O

Martinez-Cubells y Ruiz, Enrique
Montesquinza 36, Madrid, Spain 376, H-3

Masolle, Helmer
Vinkelgatan 7, Stockholm, Sweden 324, H-1

Mathey, Jacques
83 boulevard Montparnasse, Paris, France 140, N

Matisse, Henri
19, quai St. Michel, Paris, France 153, N

McEvoy, Ambrose
107 Grosvenor Road, London S. W., England 230, Q

McFee, Henry Lee
Woodstock, New York 34, M

Melchers, Gari
"Belmont," Falmouth, Virginia 60, M

Ménard, Émile-René
126, boulevard du Montparnasse, Paris, France 134, N

Metcalf, Willard L.
1 West 67th Street, New York, New York 36, M

Migonney, Jules
3, rue Dutot, Paris, France 168, T

Miller, Kenneth Hayes
6 East 14th Street, New York, New York 7, L

Miller, Mildred B. (Mrs. D. Roy)
Chester Springs, Chester County, Pennsylvania 22, L

Miller, Richard E.
Provincetown, Massachusetts 62, M

Mir, Joaquin
Rambla Sant Josep 1, Villanueva u Geltrú,
Cataluña, Spain 374, H-3

Moffett, Ross
Provincetown, Massachusetts 96, I

Mondzain, Simon
5, rue Campagne-Première, Paris XIVe, France 145, N

Monet, Claude
% Durand-Ruel, 12 East 57th Street, New York, New York 135, N

Mongrell Torrent, José
Minerva 7, entresuelo, Barcelona, Spain 355, H-3

Moony, R. J. Enraght
29 Coleherne Road, London S. W. 10, England 229, Q

Moreau, Luc-Albert
15, rue du Cherche-Midi, Paris, France 170, O

Morren, George
28, rue du Monastère, Brussels, Belgium 286, K

Mucha, Alfons M.
% Newcomb, Macklin and Company, State and Kinzie Streets, Chicago, Illinois 296, J

Munnings, A. J.
Castle House, Dedham, Essex, England 231–236, Q

Muter, Mela
51, boulevard St. Jacques, Paris, France 278, S

Myers, Jerome
57 East 59th Street, New York, New York 107, I

Nash, John
% The Goupil Gallery, 5 Regent Street, London S. W. 1, England 208, P

Nash, Paul
Dymchurch, Kent, England 196, P

Natali, Renato
Via delle Colline 53, Livorno, Italy 339, H-2

Nechleba, V.
Jnuchov Kartova 48, Prague, Czechoslovakia 293, J

Nejedlý, Otokar
Kr. Vinohrady, Slerská 36, Prague, Czechoslovakia 301, J

Nestor, M.
Calle de Alameda 5, Madrid, Spain 378, H-3

Newton, Algernon
4 Kildare Gardens, London W. 2, England 259, R

Noble, John
230 East 15th Street, New York, New York 100, I

INDEX

Nourse, Elizabeth
80, rue d'Assas, Paris, France 35, M

Oberteuffer, George
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania 99, I

Obrovský, Jakub
Rue Tečna No. 1, Prague II, Czechoslovakia 300, J

O'Conor, Roderic
102, rue du Cherche-Midi, Paris, France 211, P

Ollers, Edwin
Döbelnsgatan 14, Stockholm, Sweden 327, H-1

Olsson, Julius
7 Trafalgar Studios, Manresa Road, London S. W. 3, England 253, R

O'Malley, Power
66 West 55th Street, New York, New York 111, I

Orpen, Sir William
8 South Bolton Gardens, London S. W. 5, England 238, Q

Ottmann, Henry
16, avenue Rachel, Paris, France 178, O

Parcell, Malcolm
Washington, Pennsylvania 80, M

Parshall, Douglas
Santa Barbara, California 51, M

Patterson, Howard Ashman
4032 Green Street, Philadelphia, Pennsylvania 113, I

Peirce, Waldo
77, rue de Lille, Paris, France 118, I

Perrine, Van Dearing
The Palisades, Englewood, New Jersey 97, I

Peugniez, Pauline (Mme.)
42, rue Fabert, Paris VIIe, France 159, T

Philpot, Glyn W.
Lansdowne House, Lansdowne Road, Holland Park, London W. 11, England 202, P

Picasso, Pablo
23, rue la Boëtie, Paris VIIIe, France 356, H-3

Pickard, Louise
% Messrs. Chapman Bros., King's Road, Chelsea, London, England 213, P

Pinazo Martinez, José
Sanchez Bustillo 3, Madrid, Spain 357, H-3

Pissarro, Lucien
The Brook, Stamford Brook Road, London W. 6, England 227, Q

Podgórski, Stanislaw
18, rue Wolska, Cracow, Poland 271, S

Pomi, Alessandro
San Tomà 2938, Venice, Italy 343, H-2

Poole, Abram
134 East 47th Street, New York, New York 2, L

Prendergast, Maurice B. (Deceased) 14, L

Prinet, René Xavier
5, rue du Boccador, Paris, France 136, N

Procter, Dod
North Corner, Newlyn, Penzance, Cornwall, England 247, Q

Pruszkowski, Tadeusz
Rue Lwowska 11, Warsaw, Poland 274, S

Pryde, James
10 St. John's Wood Road, London, England 210, P

Rameau, Claude
% Galerie Marcel Bernheim, 2 bis, rue Caumartin, Paris, France 173, O

Redfield, Edward W.
Center Bridge, Bucks County, Pennsylvania 38, M

Reiffel, Charles
Belden Hill Road, Wilton, Connecticut 49, M

Roberts, William Patrick
2 Coleherne Terrace, Earls Court, London, England 251, R

Robinson, F. Cayley
1 Lansdowne House, Lansdowne Road, Holland Park, London W. 11, England 239, Q

Roerich, Nicolas 309, G

Romagnoli, Giovanni
Via Otto Colonne 2 quarto, Bologna (7), Italy 349, H-2

Romanovsky, Dimitri 307, G

Rothenstein, William
13 Airlie Gardens, Campden Hill, London W. 8, England 257, R

Roussel, K. Xavier
% Bernheim Jeune et Cie, 15, rue Richepance, Paris, France 131, N

Rusiñol, Santiago
Paseo de Gracia 96, Barcelona, Spain 359, H-3

Russell, Walter W.
107 Cheyne Walk, Chelsea, London S. W. 10, England 214, Q

Rutherston, Albert D.
11 New Square, Lincoln's Inn, London W. C. 2, England 248, Q

Ryder, Chauncey F.
% William Macbeth, Inc., 15 East 57th Street, New York, New York 3, L

Sargent, John S.
31 Tite Street, Chelsea, London, S. W. 3, England 73, M

Savage, Eugene F.
20 West 49th Street, New York, New York 31, M

Schmaroff, Pavel D. 306, G

Schmitt, Carl
Silvermine, Norwalk, Connecticut 116, M

Schofield, W. Elmer
119 East 19th Street, New York, New York 76, M

Schultzberg, Anshelm
Djurgardslatten 92, Stockholm, Sweden 319, H-1

Scott, Edwin
17, rue Boissonade, Paris, France 19, L

Seyffert, Leopold
147 East Ontario Street, Chicago, Illinois 75, M

Shimizu, Toshi
426 Audibon Avenue, New York, New York 91, I

Sibellato, Ercole
S. Stae Palazzo Pesaro, Venice, Italy 338, H-2

Sickert, Walter
% Carfax, 5 Old Bond Street, London W. 1, England 261, R

Signac, Paul
14, rue de l'Abbaye, Paris VIe, France 166, T

Silbert, Ben
1204 Mt. Royal Avenue, Baltimore, Maryland 18, L

Simon, Lucien
3, bis rue Cassini, Paris XIVe, France 132, N

Simon, T. Frank
Bubeneč 483, Prague, Czechoslovakia 302, J

Sims, Charles
Burlington House, Piccadilly, London W. 1, England 189, P

Sinclair, Gerrit V.
Layton School of Art, Milwaukee, Wisconsin 119, 122, I

Sjöberg, Axel
Regeringsgatan 97, Stockholm, Sweden 318, H-1

Sloan, John
88 Washington Place, New York, New York 8, L

Smith, F. Drexel
531 N. Cascade Avenue, Colorado Springs, Colorado 26, L

Somerville, Howard
21 The Boltons Studios, Redcliffe Road, London S. W. 10, England 218, Q

Sorine, Savely
1100 Fifth Avenue, New York, New York 304, 308, G

Sotomayor, Fernando Alvarez de
Museo del Prado, Madrid, Spain 354, H-3

Sotter, George W.
Holicong, Bucks County, Pennsylvania 81, M

Soudeikine, Serge
1947 Broadway, New York, New York 315, G

Sparre, Count Louis
Södermalmstorg 4, Stockholm, Sweden 326, H-1

Speicher, Eugene
253 West 42d Street, New York, New York 43, M

Spencer, Robert
New Hope, Bucks County, Pennsylvania 77, M

Špillar, Karel
Vinohrady 1476, Prague, Czechoslovakia 294, J

Steer, P. Wilson
109 Cheyne Walk, Chelsea, London S. W., England 243, Q

Stella, Joseph
451 West 24th Street, New York, New York 89, I

Sterne, Maurice
% Bourgeois Galleries, Inc., 693 Fifth Avenue, New York, New York 84, M

Stettheimer, Florine
80 West 40th Street, New York, New York 87, I

Svabinský, Max
Académie des Beaux-Arts, Prague VII, Czechoslovakia 295, 303, J

Swynnerton, Mrs. Annie L.
1A The Avenue, 76 Fulham Road, London S. W., England 256, R

Symons, Gardner
Arts Club Building, 119 East 19th Street, New York, New York 52, M

Talmage, Algernon
22 Joubert Mansions, King's Road, Chelsea, London S. W. 3, England 246, Q

Tanner, Henry O.
51, boulevard St. Jacques, Paris, France 13, I.

Tarbell, Edmund C.
Fenway Studios, Ipswich Street, Boston, Massachusetts 45, M

Tatham, Agnes C.
23 Elsham Road, London W. 14, England 203, P

Taylor, Charles Jay
Carnegie Institute of Technology, Pittsburgh, Pennsylvania 6, L

Thomsen, René Charles
2, Passage de Dantzig, Paris XVe, France 184, O

Thomson, Alfred Reginald
37 Redcliffe Road, London S. W. 10, England 252, R

Tito, Ettore
San Barnaba 2827, Venice, Italy 332, 344, 348, 350, H-2

Troccoli, Giovanni
21 Morseland Avenue, Newton Centre, Massachusetts 95, I

Trogdon, Doran S.
225 South Sydenham Street, Philadelphia, Pennsylvania 115, I

Tucker, Allen
121 East 79th Street, New York, New York 109, I

Ufer, Walter
Taos, New Mexico 50, M

Underwood, Léon
12 Girdler's Road, London W. 14, England 207, P

Urgell, Ricardo
Calle de Ballester 63, Barcelona, Spain 370, H-3

Vaes, Walter
17, rue des Orfèvres, Antwerp, Belgium 288, K

Vallotton, Félix
59, rue des Belles-Feuilles, Paris XVIe, France 144, N

Van Dongen, Kees
5, rue Juliette-Lambert, Paris XVIIe, France 162, T

van Roekens, Paulette
1628 Chestnut Street, Philadelphia, Pennsylvania 53, M

Van Zevenberghen, Georges
59, rue Sentin, Brussels, Belgium 287, K

Vasquez Diaz, Daniel
Lagasca 119, Madrid, Spain 351, H-3

Vera, Paul
61, rue de Rome, Paris, France 165, T

Verstraeten, Edmond Paul
Sombeke (lez Waasmunster), Flandre Orientale, Belgium 291, K

Villalonga Olivar, Gabriel
Campañer 3, Palma de Mallorca, Balearic Isles, Spain 377, H-3

Vlaminck, Maurice de
Chez Bernheim Jeune et Cie, 15, rue Richepance, Paris, France 181, O

Voerman, Jan
Hattem, Gelderland, Holland 266, S

Wagemans, Maurice
12, rue des Deux Eglises, Brussels, Belgium 284, K

Walker, Ethel
127 Cheyne Walk, Chelsea, London S. W., England 258, R

Walker, Horatio
Ste. Pétronille, Ile d'Orleans, Quebec, Canada 48, M

Wall, A. Bryan
813 Arch Street, N. S., Pittsburgh, Pennsylvania 4, L

Wallin, David
Hjarnegatan 10, Stockholm, Sweden 322, H-1

Walters, Emile
47 Fifth Avenue, New York, New York 32, M

Waroquier, Henry de
7, place du Panthéon, Paris Ve, France 171, O

Warshawsky, Abel Georges
35, rue de la Tombe-Issoire, Paris, France 90, I

Wheatley, John
1 Vale Avenue, Chelsea, London S. W. 3, England 221, Q

Wilhelmson, Carl Wilhelm
Kungsholmsterg 10, Stockholm, Sweden 321, H-1

Wilkie, James
8 Fitzroy Street, London W. 1, England 240, Q

Woodbury, Charles H.
Riverway Studios, 132 Riverway, Boston, Massachusetts 9, L

Young, Mahonri
57 East 59th Street, New York, New York 42, M

Zingg, Jules Émile
3, Villa Brune, Paris XIVe, France 177, O

Zubiaurre, Ramón de
Lope de Vega 55, Madrid, Spain 369, H-3

Zubiaurre, Valentin de
Nicolas Ma. Rivero 1, Madrid, Spain 352, H-3

Zuloaga, Ignacio
Santiago-Echea, Zumaya, Guipuzcoa, Spain 360, H-3

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